



THE NEW YORK



DRAMATIC MIRROR

VOL. LXIII., NO. 1640

NEW YORK, SATURDAY, MAY 28, 1910.

PRICE, TEN CENTS



Photo White, N. Y.

"ERROLL BURT"

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879)

The Organ of the American Theatrical Profession

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President

LYMAN O. FISKE, Secretary and Treasurer

121 West Forty-Second Street, New York

Chicago Office, 40 Grand Opera House Building

Otis L. Colburn, Representative

HARRISON GREY FISKE, EDITOR

The Editor cannot undertake to return unsolicited manuscript. Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The Dramatic Mirror Company.

Registered cable address, "Dramirror."

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$35; Half-Page, \$65; One Page, \$125.

Professional cards, 15 cents an agate line, single insertion. Four lines the smallest card taken.

Reading Notices (marked "R" or "R"), 50 cents a line.

"Preferred" positions and black electrotypes subject to extra charge.

Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTIONS.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Canadian subscriptions, \$5.04 per annum. All other foreign countries \$5.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St. and Dunc's Agency, 17 Grace St., Charing Cross Road, W. C. 2. In Paris at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies. Entered at the Post Office at New York as Second-Class Matter.

Published every Tuesday in New York.

NEW YORK, MAY 28, 1910

SUMMER SUBSCRIPTIONS.

Members of the profession may subscribe for "The Mirror" from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1.00, payable in advance. The address will be changed as often as desired.

TO CORRESPONDENTS.

THE MIRROR will go to press earlier than usual on its next number, as Monday, May 30 (Memorial Day), will be a legal holiday. Correspondents, therefore, are required to forward their letters at least 24 hours in advance of the customary time.

TO ADVERTISERS.

As Monday, May 30 (Memorial Day), will be a legal holiday, THE MIRROR will go to press on the next number in advance. Advertisers will please note that the forms containing the last page will close on Friday afternoon, May 27, and that no advertisement can be received for that number later than noon of Saturday, May 28.

If there is no other explanation of the slump in the box office, it is always safe to attribute it to Halley's Comet.

From now on Coney Island will divide interest with the theatrical Summer resorts of Broadway. Everything new but the ocean.

AN Englishman announces his purpose to spend \$60,000 annually for an indefinite period to make Britons "love opera." Well, if they do not love it already, this enterprising person has a contest with Nature.

THE MIRROR has a few copies left over of its great Actors' Fund Fair edition of May 17, but they are going rapidly. It is the only complete souvenir of the greatest event in the inner circles of the theatrical family that has occurred in years.

THE irrepressible Vidocq is again on the stage in Paris. Though melodrama seems to have few friends here, it is beloved still abroad. Perhaps some day it may come back to this stage, but it must be in a form quite different from that to which it degenerated before its practical disappearance here.

A MODERN LACK.

It has remained for an English critic to discover a lack in acting that few other persons, perhaps, have ever noted.

On this one point, the English critic says, every actor he has heard has failed. That failure is in the reproduction of "the married voice."

While the art of lovemaking on the stage is highly developed, he says, and reflects the lovers of real life almost exactly, he has never seen a player who "could in any way catch the peculiar intonation of the voice which marks the conversations of married couples, be they young, old or middle aged."

This analyst of tones and their significance notes that it must be apparent to any one who studies and observes the persons with whom he associates that a wife in addressing her husband invariably alters the tone of her voice, giving it an air of intimacy or proprietorship, just as a husband does when he addresses his wife. "This peculiar change of voices our best actors and actresses fail to reproduce on the stage," he says, "even though they happen to be married themselves." Thus at a stage garden party or dinner party the stage wife addresses her stage husband in exactly the same tone of voice as that in which she speaks to the guests. And, of course, this is not the case in real life.

The same critic notes that even among brothers and sisters something of this peculiar note of intimacy is to be detected. Between strangers such a note would seem almost casual, slighting or off-hand; but the relationship existing makes it a domestic note—a sort of home tone—which is difficult to describe and apparently impossible to imitate.

"While this is so," says the critic, "the stage can never hope to mirror domestic life. I have seen many, many stage scenes which were meant to reflect the home life, but I have never seen a convincing one, chiefly because husbands and wives, brothers and sisters, talk to each other in a way that no one outside the domestic circle can imitate. The accents of love, passion, anger, revolt, remorse, tragedy and despair are all capable of reproduction on the stage, but the simple, familiar home conversation defeats our ablest actors and actresses."

This critic makes no exception in his argument and includes all players as to the defect he points out. Yet what he says is not true of the greater actors—the men and women of various nationalities that have distinguished their native lands and given exemplary examples of their art to the world's theatre.

What he means may relate to the modern drama, with its garden parties and its up-to-date assemblies, illustrated in mimicry, with accompanying colloquialism, and to the masses of actors who people such scenes. And as to such drama and its exponents the critic may be right. But if he will search his memory of the work of great players in other kinds of drama—which, nevertheless, in marital and other contacts relating to the affections, furnish situations that call for the intonations of intimacy that he describes—he will find that all the phases of expression which relate have been touched by these masters of their art.

It is true that the average modern actor in the average modern play does not practice these finer nuances of expression, but his failure in this is no worse than his failure in other arts of shading that are as old in the theatre as its traditions, and that are practiced only by artists whose intuitions tell them what to do if the traditions afford no guide.

SINCE the demand is always for plays to suit the tired business man, it is pertinent to rise and inquire why some astute manager does not cater to the man with that tired feeling, who is never taken into consideration.

ONE unquestioned humorist is lecturing on humorists, and declares that in all America there are but ten of his kind. He makes no particular classification. In his list of ten there are several journalists, one hotelkeeper and but a single actor. What will the editors of Sunday supplements who draw on alleged stage humorists for material say to this?

PERSONAL



Davis and Sickmeyer, N. Y.

COMSTOCK.—In spite of the serious accident which Nanette Comstock experienced in Providence during the winter, her complete recovery from the burns which she had suffered was unexpectedly early. She rejoined the Robert Hilliard company in A Fool There Was a few weeks after the accident and finished the season with Mr. Hilliard at the City Theatre two weeks ago. Two seasons ago Miss Comstock rested, after eight years of steady work, and then came to A Fool There Was with renewed energy. Her capacity for hard work is limitless. Miss Comstock not only is a leading woman of wide reputation, but she can lay claim to the title of star. During the season of 1900-01 she was co-star with Howard Kyle in Nathan Hale and Lovers' Lane, and again in 1904-05 she starred in The Crisis. Her plans for next season are not as yet formulated.

BURT.—With the exception of her appearances in The Twelfth Night Club's revels and at the Actors' Fund Fair, Laura Burt has granted herself a year of complete retirement and rest. Broadway rumor has it already this early that next season Miss Burt will return for the leading role in one of this season's biggest successes. In The Styx Club, Alice E. Ives' amusing burlesque, which was given at this year's Twelfth Night Club revels and later at the Actors' Fund Fair, Miss Burt's Glad received much flattering comment. Also at the Fair Miss Burt gave a capital performance of Mrs. Hawkins in John Kendrick Bangs' The Real Thing. After her long rest Miss Burt ought to be willing to come back to us again.

POWER.—Tyronne Power, who recently left The Servant in the House, has returned to the production. Mr. Power, who is featured in the part of the "drainman," might well be starred. To a most convincing manner and a remarkably clear voice, Mr. Power adds the controlling power of intelligence. The combination brings a happy result. Mr. Power has toured the country in the same part, receiving everywhere words of commendation.

MACDONALD.—Christie MacDonald, the dainty little comic opera favorite, has just recovered from illness and will appear in the part of Pitti-Sing in the all-star revival of The Mikado. Miss MacDonald is another example of the girl who has worked her way from the obscurity of the chorus to the front rank of Broadway favorites. Hailing from Boston, Miss MacDonald joined Pauline Hall's chorus in Puritania. Then for five years she appeared with Francis Wilson in his successes. Her latest appearances have been in the title-roles of The Bell of Mayfair and Miss Hook of Holland and this year in The Prince of Bohemia, with Andrew Mack.

HOLLAND.—Philip E. Holland, for some time correspondent of THE MIRROR, at Jackson, Tenn., has been appointed Consul of the United States for Puerto Plata, Dominican Republic.

BEERBOHM.—Max Beerbohm has retired from the position of dramatic critic of the London Saturday Review. In his latest article he says: "At the risk of being thought egotistic, I cull from the diary of my days another instance of habit's alchemy. Twelve long years, all but a short month or two, have elapsed since I became a dramatic critic. I had no desire to become one. 'G. B. S.' had just stepped aside; I found myself in his place, blinking. Had I been told that I was destined to write about plays for twelve weeks, I should have shuddered. Had I been told that I was destined to write about them for twelve years, I should have expired on the spot, neatly falsifying the prediction. But Fate weaves in darkness (which perhaps is why she weaves so badly), and it was not long before I acquired a vivid interest in the thing that, unbeknown to me, was going to take up so much of my time on this planet." Mr. Beerbohm's marriage to Florence Kahn, an actress who has appeared in this country, but is now retired, took place in London recently.

The Usher



William Winter has again taken his pen in hand to lead an attack on Ibsen and the Ibsen drama. He finds a medium for his diatribe in a recent issue of *Harper's Weekly*, but sets forth nothing new in regard to the subject—nothing that has not been said over and over again in the perfunctory reviews of the daily press.

In nothing Mr. Winter has done in his later days has he shown so clearly his incapacity for constructive criticism as in his discussion of the great Norwegian. Long after the literary world has conceded to Ibsen one of the most enviable places in the history of the stage, Mr. Winter continues to play Don Quixote and to ride his Rosinante full tilt against a power too great to be affected by his frail lance. His ill report of Ibsen is only his private opinion, not wholly free from prejudice and, closely examined, peculiarly illogical. He says the writings of Ibsen are conspicuously deficient in clarity, a premise which he attempts to sustain by the statement that there is dissension as to his meaning among his most devoted followers.

Mr. Winter must be aware that in regard to no writer is there a wider dimension as to meaning than in regard to Shakespeare. The works of his commentators, speculating as to the significance of and meanings of passages in the writings of the Bard of Avon, would fill the new library. And in assuming that Ibsen's plays do not appeal to the emotions and lack in the power of creating feeling, he is clearly stating his own case and willfully ignoring the universal state of facts.

It used to be said that Wagner's music was nothing but crashing cymbals and a medley of dissonances, utterly lacking in the power of appeal to normal emotions. The Paris critics declared in regard to the first performance of *Carmen* that it was absolutely deficient in melodies.

Mr. Winter appears to be one of these belated phenomena in his attitude toward the great iconoclast whose influence over the stage within the past twenty years has been simply irresistible. That Ibsen is one of the greatest dramatists of all ages has long been patent to all save Mr. Winter. Most illogically he cites the frenzied scene in *The City* as an example of the sort of stuff calculated to arouse feeling and emotion in an audience. Must we not infer that he is turning traitor to his own ideals in making himself the champion of the epileptic style of drama, while remaining incurably deaf to the subtle analysis of character and motives that underly human action in Ibsen?

The plain truth is that Mr. Winter has always lacked the judicial temperament of a first-rate critic. He has always suffered prejudice to usurp the function of analysis and deduction.

The discussion regarding the survivors of the historic cast of *Our American Cousin*, which appeared at Ford's Theatre, Washington, on the night that President Lincoln was assassinated, has impelled Colonel T. Allston Brown to add some valuable data bearing on the controversy. Writing to *THE DRAMATIC MIRROR* from Oak Lane, Philadelphia, Colonel Brown says:

In your last week's issue you refer to the survivors of *Our American Cousin* cast the night Lincoln was shot. Some of the Philadelphia newspapers also attempt to give a complete list of the only survivors. There are at present alive Jennie Gourlay, who played Mary. She married William Withers, the leader of the orchestra, from whom she was afterward divorced and married in Montreal, Aug. 12, 1868, Robert Struthers, now living in Milford, Pa. William J. Ferguson is still on deck. Harry Hawk, who played Ann Trenchard, is living in one of the suburbs of Philadelphia. He was the only one on the stage at the time that Lincoln was shot. The President was laughing at a speech made by Hawk, and had raised his hands to applaud when the bullet struck him. He is now 73 years of age, and has lately made a trip to Eu-

rope. Mrs. Kathryn M. Evans, who makes her home in Chicago, Ill., played Sharpe. She was the wife of J. H. Evans, who played Buddenbrook. Last season she was the first old woman with Billy Owens' Canadian company, and this season was with Lyman's Twins. A. G. Emerson, who played Lord Dundreary, is now living in Washington, D. C., engaged in the stained window glass business. Helen Trovman, who played Augusta, married a prominent New York dentist, from whom she was divorced and married a traveling salesman. She is now residing in New York. William Withers, the leader of the orchestra, is still living at Williambridge, N. Y.

The editor of *The Living Church* has a department in that periodical headed "Blue Monday Musings." That his musings are not blue is attested by this extract from his recent reminiscences about a child-actor:

I wonder if you would be interested in a memory that has just been brought back very vividly to me. Thirteen years ago I was traveling West in a railway train. The other occupants of the Pullman were members of a theatrical company, with dear old Herne for their head, who had been playing *Shore Acres*. The tiniest member of the troupe was a little four-year-old girl, whose important duty was, in the barn-yard scene, to splash water up into the face of the old uncle. She was the pet of the whole company, naturally, and she made friends with me with a charming readiness and sweet simplicity that I have found to be characteristic of children of the stage always. She told me, with a proper pride, that she had a star dressing-room already; but I discovered that she was not the least bit unpleasantly precocious, and that she loved fairy-tales and dolls quite as much as other normal children of her age. It was my first contact with a child-actress, and I own to you frankly that I lost my heart to her. Ever since then we have been good friends, and some of my brightest memories have to do with visits behind the scenes, when, in the intervals of the play, the dolls were brought forth, and dressed and undressed, and the doll's tea-parties given partly in my honor; or of frolics on the green grass under the blue Spring skies, when we made believe to be just of an age.

The Usher does not, as a rule, pay attention to anonymous communications.

He received one yesterday, however, that is out of the ordinary run of such letters.

It was dated at Tacoma, Wash. "I want to say, under the rose," it went, "that the players, their backers, and theatre owners are seeing hard sledding on this coast, not only in Tacoma, but elsewhere. If the situation does not change they will have to carry papier-mâché dummies to fill the chairs and give the players heart."

But this is hardly the fact. It depends, no doubt, upon the attraction, and this must have been written by some player with a play that did not appeal.

Good attractions, even this season, find audiences.

Rostand's profits from *Chantecler* are said to be prodigious.

From 200,000 to 300,000 copies have been ordered from the French publisher, the book costing approximately seventy cents in the paper edition usual in France, while the conservative estimate of the price paid by *L'Illustration* for the privilege of printing it serially is not less than \$60,000.

In addition to all this another French publishing house has paid a large sum for the privilege of including *Chantecler* in a de luxe illustrated edition of the poet's complete works.

All this is outside of the profits of theatrical representation, and those profits, even discounting the criticisms which declare that *Chantecler* is not as enjoyable on the stage as it is in book form, are already enormous, according to reports in Paris.

Chantecler is having but little success in Italy, it having been hissed in Bologna and Naples. But then it must be remembered that the methods of advertisement in Italy are less effective than elsewhere on the continent and in English-speaking countries, and that the play in France has been largely patronized as a result of its unprecedented promotion preliminarily, while the curiosity in England and in this country to witness it is largely due to the novel methods of advertisement that it has enjoyed.

An interviewer in Syracuse got from David Warfield the assurance that this popular actor next season would appear as Shylock.

Mr. Warfield's name has for some time been associated with this character, but postponements no doubt have led to the idea that he would abandon his purpose, which he now reiterates. Mr. Warfield says, according to the interview, that his impersonation of Shylock will be along original lines. He does not intend to shelve *The Music Master*, however, and will retain that money-making vehicle for occasional use.

Many, many times it has been announced that William Gillette would essay Hamlet, but the world still awaits definite information as to this plan. To see Mr. Warfield as Shylock and Mr. Gillette as Hamlet would indeed be a brace of novelties that should make theatregoers sit up and take notice.

CHARLES CHERRY.



Charles Cherry, who is starring under the management of Daniel Frohman at the Lyceum Theatre, is making his second appearance as a star. He was elevated to stellar rank last season in Clyde Fitch's *The Bachelor*. His playing in the part of Bruce Moscon in *The Spitzee* is another proof of Mr. Cherry's light comedy ability and strengthens his claim to the position he holds.

A POET WITHOUT A POSE.

A London interviewer gives this pen picture of Maurice Maeterlinck: "For an hour the greatest of our younger European masters, the poet and philosopher who has won the heart and stirred the intellect of a world-wide audience, talked upon many subjects with that simplicity and modesty and ease which are characteristic of all distinguished minds. He is a man who never talks for effect, never seeks to create an impression. In his strong, sturdy Flemish features there is a solidity which disdains any kind of 'posing.' Out of his sympathetic, kindly eyes there shines perfect sincerity. Like all true mystics, he is straightforward and direct of speech. Like all great artists, he much prefers letting his work speak for him to talking about himself. Talking of *The Blue Bird*, the playwright said with a sigh: 'Yes, it is quite true that fifty-two companies are playing the piece in Russia. It has become so popular that the newspapers speak of "The Blue Bird craze." Why has it not been done in Paris? Ah! no one shrugs his broad shoulders. In Paris nowadays they do not care for simple things. They must have the wife, the husband, the lover, always that. Their palates must be tickled by highly seasoned dishes. This *Blue Bird* of mine is just a fantasy, a fairy tale. We all seek happiness, do we not? Well, the *Blue Bird* is happiness—the bird that is never caught. Quite simple, just a story for children—of all ages. Some people see mystic meanings in it, but I—I see none. It was a distraction, a holiday task.'"

A MANAGER IN EMBRYO.

P. B. Eaton recently gave this barnstorming experience, gained in a small town in Michigan:

"Here we had a chance to see how luck sometimes works for a company of barnstormers. The hotel was huge, but we saw very few people about. As I recall the situation, this was a farming section, and we had to stay overnight at an expense of twenty-two dollars. The son of the proprietor asked if we would 'put up a show.' We demurred. We had counted hardly a dozen noses, and thought it not worth while to unpack our trunks. He took us to the top floor and showed us a dance hall nearly forty feet square. 'Now,' he said, 'I'll give you twenty-five dollars and a good time to put up a show for some of my friends. What do you say?'

"It was enough to cover expenses, and we agreed. We hung some portraits on wires and gave vaudeville sketches and skits ad lib. to an audience of a hundred or more. The young speculator had hitched up two four-horse rigs and scoured the country for an audience. He charged three dollars a couple, and returned them in his wagons. The hotel people got up a supper at twenty-five cents a plate, and thus got their money back.

"We had the time of our lives, for after our little performance we mingled with the natives and joined the merry dance. That young man lived far away from the madding crowd, but he was up to date, and made at least a hundred dollars by his little venture, and every one was satisfied."

THE METROPOLITAN OPERA COMPANY IN PARIS.

The success promised for the Metropolitan Opera company in Paris promises to be notable, although the *Châtelet Théâtre*, the scene of its operations, is small and described as in a state of decrepitude. The first performance drew a large audience, though operatic politics marred the occasion.

✻ The Matinee Girl ✻

THERE'S a new adjective—Sconsettian. It applies to the actors' colony on Nantucket Island, and was coined by those contented Thespians who leave for Siasconset, Mass., the day after their season closes, and remain happily there until rehearsals sound their tiresome note in the ears that have been soothed all summer by the voice of the sea.

Actors who go season after season to Siasconset refuse to weigh down their beloved retreat with so long a title, as a devoted lover declines to call his sweetheart June. As the lover rechristens the divine she Jennie, so the Summer dwellers at Siasconset cast away two cumbersome syllables and shorten the name of their refuge from stage managers to caressing 'Sconset.

This quaint town by the sea, full of Colonial flavor, is the Summer homes of Harry Woodruff, of Nannette Comstock, of George Fawcett and Percy Haswell, of William H. Thompson and Isabel Irving, William Harcourt and Alice Fischer, Deronda Mayo, Grace Livingston Furness, and Robert Hilliard and Paul Gilmour, and about it hang memories of the late Bronson Howard.

There prevails a code they have named 'Sconsettian.' It isn't Sconsettian to gossip. It isn't Sconsettian to quarrel. It isn't Sconsettian to dress for dinner. It isn't Sconsettian to stay up late. It is Sconsettian to keep alive in your heart the fires of brotherly and sisterly love. It is Sconsettian to wear simple clothes, preferably old ones. It is Sconsettian to take your dip in the surf at eleven and to play golf all day, returning at twilight to boast of your plays. It is Sconsettian to forget the theatre and its cares—if you can.

In one of the dark basement rooms of the Seventy-first Regiment Armory, where the big Fair was held, a handsome gray-haired man with the courtliest manner I have ever seen on this hurry-up little island, successfully struggled with the problem of receiving and disbursing the more than twenty thousand packages consigned to the Actors' Fund Fair.

His profile was extraordinarily fine. His thin, loosely knitted figure had singular grace in its every-day movements of signing for packages and reassigning them to their allotted booths. His eyes, brown and kindly, even when he smiled, were sad rather than merry. I overheard from him this comment:

"Be sure to give this package to Miss ——. I saw her crying just now and I had to leave the place. It's awful to see a woman cry. I always go to the street for I know that if I don't I will take her in my arms and try to comfort her."

A moment later I had had a breathless introduction by a flying friend to Arthur Wallack, the son of Lester Wallack. I reminded him of the speech I had overheard. The flexible, kindly lips and the sad, kindly eyes both smiled.

"My father was that way, too," he said. "He never could bear to see a woman cry."

The mystery was explained now—the mystery of why in the maddening confusion and panicky states of mind at the Fair there was no madness and there was no confusion in the receiving room. The matinee idol's son had carried the matinee idol's gallant bearing into the commonplace tasks in the basement. He, at the elbow of Al Meyers, had created the atmosphere of the best drawing-room comedy. Mrs. Edwin Arden and Lucille La Verne told me that the receiving room was a salve for wounded feelings and object lessons in deportment for gentlemen at all hours.

Curiously this son of three generations of actors is not himself on the stage, while three theatres in New York have borne the family name and one still stands as a theatrical landmark. Mr. Wallack has never been an actor. The watch his father owned and which he donated to the Fair was won in the "Most Popular Actor" contest by the young man who is playing in what was once Lester Wallack's Theatre.

"I wanted to go on the stage," said Lester Wallack's son, with the smile that has always a tinge of pathos, "but father wouldn't let me. When I was sixteen I wanted to act, but he said 'No!' When I was twenty I asked him again, and his answer was to send me on a two-years' trip around the world."

"When I came back, and he found I wasn't cured, he gave me a position in the front of the house. I was business manager with him for twelve years and was stage director part of the time. I remained with him until he died. He said it was a profession full of heartbreak and he wanted to spare his children the experiences of the actor. My recollection of my father's last days are tinged with that sadness. Things weren't going well with him, and he grieved over them. He was sixty-eight when he died, but he should have lived much longer. He was of a long-lived family. Some of his family had lived to be a hundred."

"On the day before he died he was restless and I went to him and said: 'Can I do anything for you, dad?' He said, 'No, only —' and he pointed to the little dog that lay at his feet—'take care of Mousie.' They were almost his last words. I brought him a newspaper and he tried to find the editorial page but couldn't. 'They print the papers so badly now one can't read them,' he complained. He gave another look at Mousie, to see whether she was comfortable, but he couldn't see her, although she was there. That was the last. He was a good husband and father."

"Did he like being a matinee idol?"



SIASCONSET, THE ACTORS' COLONY.

"Only because it was good for business. Girls sent him foolish and extravagant presents. If there were any addresses on them so that he knew who the giver was he sent them back. If not he would bring them home and toss them into my mother's lap. 'Here's something for you, Emily,' he would say, and mother would put them away and they would talk of whether the children had been good or bad that day."

"One young girl came to him and begged him to put her on the stage. Father said she talked very foolishly to him besides. That was the way he described her love-making. He advised her to give up all thought of the stage. He told her he was convinced she had no talent for it. So he told her, although he told me afterward there was no doubt that she had talent. She called on him every day for a week and he reasoned with her. At last she was convinced and said she would never think of going on the stage again."

"The girl married and fifteen years afterward, when I was at the front of the house, she came to the theatre and brought her daughter, a lovely young girl, with her, and asked to see father. He did not remember the mother until she told him the circumstances of her seven successive calls. 'I have come to thank you for your advice,' she said, 'and I want you to give the same advice to my daughter.'"

Arthur Wallack, following in another path his father's footsteps, has written several plays. One of these, "Coward Conscience," was produced by T. W. Robertson in London. Fanny Rice played his "A Jolly Surprise" for many seasons.

The boyhood of this, Lester Wallack's only surviving child, was spent at "Elis-mere," the Wallack country estate, with its three-quarter mile of waterfront near Stamford, Conn. His home is at 82 Beach Street, Stapleton, Staten Island. Though he was one of the city's appointees to a municipal post, his bent stageward remains.

'Twas that which placed him in the receiving room at the Fair.

There is a seventeen-year-old Lester Wallack, who is a clerk in one of the steamship companies' offices. A fifteen-year-old Arthur Wallack studies the handsome photographs of the romantic actor, his grandfather, whom he resembles, and declares that when he is "through school" he, too, will become an actor, a great one, like the author and hero of Rosedale.

Those gallant girls, the Twelfth Nighters, had a booth too near the orchestra for comfort at the Actors' Fund Fair. The amateur saleswomen, leaning seductively across the counter, delicately explaining why some article for sale at the Twelfth Night booth was an unparalleled bargain, were interrupted by shriek of violin or blare of horn. This went disconcertingly on until, as the stock of the booth was reduced, there was loss of voices and loss of actresses. On the last day, as she missed a sale because a willing purchaser had been swept away on the tide of a grand finale by the orchestra, Florence Nash lifted blue eyes and a hoarse voice of protest.

"The Twelfth Night girls (cough) are talking (cough) to beat the band," she said.

The donor of the flat-faced, grinning red-kerchiefed rings-in-her-ears Mammy doll may rest in charitable content. Mammy arrived from New Orleans in dusky splendor. I bore her and all her wrappings in these

arms being full. Their burden was left-overs she was taking home from the fair. One of these was a triumph from the standpoint of fancy-work. The marvel of blue and white a huge man had brought to her and thrust out beseechingly.

"I won this," he said. "Don't you want the d—d thing?"

At Proctor's Fifth Avenue Theatre on Sunday night we saw the unique sight of a mother supporting a daughter in a sketch written by the daughter. Helen Avery Hardy appeared with Doris Hardy in Doris's sketch, *The Lie*.

Tully Marshall is a brave man. He fears nothing on earth or sea with one exception. There's one exception for all of us. Mr. Marshall is, in the common sense, edged with humor, of the gallery. Last week the revolver, with which he nightly shoots his bride in *The City*, refused to work. In consequence Mary Nash's always untimely death was premature. She died before she was shot. Mr. Marshall, feeling that the job was not thoroughly done, felled her to the earth with the revolver, and again she died. In the excitement caused by the delinquency of that revolver Mr. Marshall trod upon Miss Nash's foot and the corpse shrieked "Ouch!" The actor cast an agonized look toward the audience. The orchestra heard and tittered. But his fear and his foe, the gallery, heard not, a fact for which he is said to have sunk upon his knees in the third entrance and thanked the god of chance.

A. E. Thomas, the author of the enthralling comedy, *Her Husband's Wife*, says he wrote the play because he was lonely. For heaven's sake leave the man alone!

THE MATINEE GIRL.

NEW ZEALAND NOTES.

Gossip About Varied Attractions in the Antipodes.

(Special Correspondence of *The Mirror*.)

WELLINGTON, April 21.—The Allan Hamilton-Max Maxwell Dramatic company open a tour of the Dominion at Auckland on May 16. Repertoire: *Woman and Wine*, *Revenge*, in *London Town*, and *Lights o' London*.

Fuller's vaudeville "bunches" are doing fine business at the firm's houses in Dunedin, Christchurch, and Wellington.

One of the "star" attractions on the Fuller Circuit just now is Charles Paning, who, some months ago, did a season in America. From New Zealand he goes to Rickards in Australia and then on to Heyman in South Africa.

The Polard Opera company, after a hard fight against the picture show, has had to disband.

J. C. Williamson's Grand Opera company opens a tour of the Dominion at Wellington on May 19. If the tariff of admission is the same as that charged in the commonwealth, I'm not too sanguine as to the success of the tour.

Neille Stewart and her specially selected company will open a tour of the Dominion at Auckland on Sept. 5, with *What Every Woman Knows*. Other pieces in the company's repertoire will probably include *When Knighthood Was in Flower* and a few of Barrie's plays.

George Marlow's Dramatic company seems to have "caught them" in the North with his *Married to the Wrong Man*, *That Woman from France*, *The Wedding Ring*, and the evergreen, *East Lynne*. There's a crowd of people in the Dominion who do like their "fare" hot and strong.

It's surprising the way picture shows have "caught on" in New Zealand. In the four centres there are four continuous shows running.

The success of the theatrical year in New Zealand is, without a doubt, the J. C. Williamson production of *Peter Pan*. In Wellington it ran for seventeen performances and is touring the inland towns of the North Island to capacity business.

J. C. Williamson's pantomime, *Alladin*, will make its first appearance in New Zealand in Auckland on Aug. 8.

George Willoughby's New English Comedy company is at present touring the Dominion under the direction of Clarke and Meynell. So far the financial result has only been fairly good.

The next J. C. Williamson attraction for New Zealand will be his grand opera company, with *Madame Butterfly* and *La Boheme*. They will open in Wellington at the end of May.

ANDREW SMART.

TWENTY-FIVE POPULAR PLAYS

Continued Interest in the "Mirror's" Attempt to Answer the Question Through Its Readers—Professionals Taking a Hand in the Contest.

For the information of Mirror readers who desire to send lists of the twenty-five most popular plays, the committee which is to select the successful competitor is herewith reprinted, together with the conditions under which the decision will be finally made:

MR. CHANNING POLLOCK.
MISS MARGARET ANGLIN.
MR. HOWARD HERRICK.
MR. FREDERICK F. SCHRAEDER.
MR. EDWIN HOPKINS.

1. No lists will be considered which are received later than June 15, inclusive.
2. The basis of selection shall be the naming of twenty-five plays that have been performed more frequently than any others.
3. The plays excluded from the contest are those of Shakespeare, because of the acknowledged frequency of their performance for 300 years; popular price melodramas confined to the minor theatres; musical comedies and operas. Dramas or comedies in which songs are mere incidents are eligible.
4. All lists entered in the contest should be addressed to "The Competition Editor of The Dramatic Mirror."
5. At the expiration of the time limit the person naming the twenty-five plays corresponding most nearly to a list made up by the committee of judges to represent an average of all lists submitted will be named as the winner.

The Main Object Should Be Adhered To.

In looking over the numerous lists submitted in the contest, one of the judges remarked:

"Many of the competitors seem to be devoting their energies largely to 'getting one on them' by unearthing a good play here and there that has not been mentioned by other competitors whose lists have been published. While this makes the lists more varied and interesting in a way, it reduces the probability of selecting the average list, for as such titles will be mentioned by but few of the competitors, in the final summing up, the senders of the unusual titles will be just that many points away from the average list.

"What still further reduces the value of some of the lists is the inclusion of plays which have only recently been produced, many of which have never been acted by more than one company, and however great their present popularity may be, they cannot be compared to plays which have been constantly acted all over the country for decades. Such chance shots as *The Earl of Pawtucket*, *Peter Pan*, *If I Were King*, *The Resurrection*, *Brewster's Millions*, *The Servant in the House*, and *The Man from Home* and the like are wasted ammunition, as they will hardly be found in more than one list.

"The main object of the contest should be kept in mind, and that is to select a list of twenty-five which have been most frequently acted, discovering in this way what dramatic material has the greatest permanent value for the widest circle of theatregoers."

Plays in the Lead.

A reading of some of the lists confirms the foregoing criticism. There are many "chance shots." The making up of a list of twenty-five of the most frequently acted plays involves considerable study.

For the benefit of those who want to send in lists which will have a fair show to win the competition, the judges have tabulated the votes so far received, and the following is a list of the sixty plays which are now in the lead. Some two hundred and fifty different plays have been mentioned, with about one hundred well in the lead, so that while the first ten or fifteen plays of the winning list are fairly sure to be found among the sixty plays at present leading, a very wide latitude is possible in the latter half of the lists, and plays not mentioned in the present list of the leading sixty may easily move up to winning positions. As the list is in alphabetical order, it affords ample opportunity for individual choice.

It is also desirable to mention the plays in the lists of twenty-five in the order in which they are most frequently acted, for, as between two lists containing the same

titles, the decision would be in favor of the list in which the order corresponded most nearly to that of the average list.

List of Sixty Leading Plays.

A Scrap of Paper	The Lost Paradise
Alabama	Men and Women
The Arabian Nights	The Middleman
Article 47	M'liss
The Banker's Daughter	Monte Cristo
Jer	Moths
The Bella	Muldoon's Picnic
Camille	My Partner
Carmen	The Octoroon
The Charity Ball	The Old Homestead
Charley's Aunt	Oliver Twist
The Christian	Peck's Bad Boy
The Colleen Bawn	The Private Secretary
David Garrick	Richelleu
The Devil	Rip Van Winkle
Divorçons	The Rivals
Don Caesar de Bazan	Sapho
Dora Thorne	The School for Scandal
Dr. Jekyll and Mr. Hyde	The Shaughraun
East Lynne	The Silver King
Fanchon the Cricket	The Streets of New York
Faust	Ten Nights in a Barroom
Frou Frou	The Ticket of Leave Man
Human Hearts	Trilby
In Old Kentucky	The Two Orphans
Ingomar	Under Southern Skies
Jason Jorkins	Under Two Flags
Jerry the Tramp	Uncle Tom's Cabin
Kathleen Mavourneen	'Way Down East
Lady Audley's Secret	
Lady of Lyons	

PROFESSIONAL VIEWS.

Some Lists Suggested by Actors and Others Connected with Theatrical Events.

It is pleasant to note that members of the theatrical profession are beginning to take a lively interest in the problem of the twenty-five most frequently acted plays, and a timely article is contributed to the discussion by George A. Lawrence, who has had wide experience throughout the country, having played in hundreds of companies and having starred in *Reapitli*, and who, in sending in his list, writes *The Mirror*:

"A play contest, such as *The Mirror* is offering its readers, is a rather unique thing, but it seems to me rather difficult to determine who should be contestants. A number of plays I note in the lists have been acted but very rarely compared with others, and I mean by rarely 500 times. A contestant who mentions a play in such a contest as this, which has been acted as few as 500 times should be ruled out as incompetent. Because a play is acted in New York for a season, or even two or three, does not signify that it is to be classed in the most frequently acted plays. New York is not the whole earth. It is an extremely small part of it, and contestants should be familiar with plays produced in the numerous stock and repertoire companies on the road. Consequently, those qualified to enter the present contest should be only those familiar with road work, the man or woman who has traveled and played in the minor world of theatricals in the stocks and traveling companies. He or she is the proper judge, not the New York amateur, who believes he knows it all after a year or two of stage craft. Not even the New York actor is qualified to enter the contest, for he knows absolutely nothing of plays, except the few he has acted in or seen advertised in the city. Even should he play a road engagement for a year or two it is in one piece, and he would still be incompetent to compete.

Such plays as *Hazel Kirke*, *The Man of Mystery*, *Muldoon's Picnic*, *Jason Jorkins*, *The Family Affair*, and the like have hardly ever been heard of in New York, but inquire on the road and you will find that every town and hamlet are familiar even with the lines of these plays, while such pieces as *East Lynne*, *Uncle Tom's Cabin*, *Ten Nights in a Barroom*, and *Peck's Bad Boy* are so familiar to audiences, who have seen them so often and in so many versions, that a new actor, unfamiliar with his lines, will be prompted by the audience. I have witnessed this phenomenon on numerous occasions, particularly in a state so remote from New York as Kansas.

So I would suggest that *The Mirror* admit only such contestants as are thoroughly familiar with the road repertoire and stock companies for the present contest. A play that has not been played 25,000 times should not be considered, at a moment, nor should a contestant be admitted who has not played in at least half the plays he names.

Mr. Lawrence's list is as follows: *Uncle Tom's Cabin*, *East Lynne*, *Ten Nights in a Barroom*, *Camille*, *Jerry the Tramp*, *Mabel Heath*, *Family Affair*, *Man of Mystery*, *Arabian Nights*, *Kathleen Mavourneen*, *Under Two Flags*, *Peck's Bad Boy*, *Jason Jorkins*, *Muldoon's Picnic*, *Dr. Jekyll and Mr. Hyde*, *Hazel Kirke*, *The Two Orphans*, *Faust*, *Monte Cristo*, *Moths*, *David Garrick*, *Lady Audley's Secret*, *The Danites*, *Rip Van Winkle*, *The Devil*.

John B. Atwell, 1331 Broadway, the veteran actor and agent, who has played *Horatio* to Booth's *Hamlet*, sends in the following list, which should be of great interest from the fact that he has played in all but a very few of the bills in his list, and in some of them two or more seasons: *Uncle Tom's Cabin*, *Rip Van Winkle*, *Ten Nights in a Barroom*, *East Lynne*, *The Lady of Lyons*, *Camille*, *The Ticket of Leave*

Man, *Monte Cristo*, *Faust*, *Kathleen Mavourneen*, *The Two Orphans*, *M'liss*, *Hazel Kirke*, *The Silver King*, *Peck's Bad Boy*, *The Arabian Nights*, *The Old Homestead*, *Jerry the Tramp*, *In Old Kentucky*, *Dr. Jekyll and Mr. Hyde*, *'Way Down East*, *Human Hearts*, *Sis Hopkins*, *Arizona*, *Under Southern Skies*.

Frank Lea Short, president of the American Dramatic Guild and the producer of a number of plays, sends in the following list: *Uncle Tom's Cabin*, *East Lynne*, *Ten Nights in a Barroom*, *The Arabian Nights*, *Jerry the Tramp*, *Rip Van Winkle*, *Faust*, *Camille*, *Kathleen Mavourneen*, *Monte Cristo*, *The Two Orphans*, *The Ticket of Leave Man*, *Hazel Kirke*, *Colleen Bawn*, *The Banker's Daughter*, *The Private Secretary*, *'Way Down East*, *The Old Homestead*, *In Old Kentucky*, *The Octoroon*, *The Lady of Lyons*, *Lady Audley's Secret*, *Trilby*, *Dr. Jekyll and Mr. Hyde*, *Charley's Aunt*.

Manager A. T. Bell proposes an excellent list: *Uncle Tom's Cabin*, *Ten Nights in a Barroom*, *East Lynne*, *The Two Orphans*, *Rip Van Winkle*, *Graustark*, *Tempest* and *Sunshine*, *St. Elmo*, *Monte Cristo*, *In Old Kentucky*, *Human Hearts*, *Lady of Lyons*, *'Way Down East*, *The Old Homestead*, *The Shaughraun*, *Kerry Gow*, *Faust*, *The Colleen Bawn*, *Dr. Jekyll and Mr. Hyde*, *Damon and Pythias*, *The Banker's Daughter*, *The Christian*, *Dora Thorne*, *Lady Audley's Secret*, *Hazel Kirke*.

Lee Riley, advance agent for *The Land of Nod*, who has just returned from a long tour and is fresh from contact with conditions, proposes this list: *East Lynne*, *Uncle Tom's Cabin*, *Ten Nights in a Barroom*, *Camille*, *The Two Orphans*, *Monte Cristo*, *Rip Van Winkle*, *The Old Homestead*, *The Bella*, *Human Hearts*, *Peck's Bad Boy*, *Faust*, *Hazel Kirke*, *'Way Down East*, *M'liss*, *Sapho*, *Under Two Flags*, *Dr. Jekyll and Mr. Hyde*, *Monte Cristo*, *Trilby*, *Ingomar*, *David Garrick*, *Oliver Twist*, *Frou Frou*, *The Private Secretary*.

MORE SPECIMEN LISTS.

"*Dramatic Mirror*" Readers Trying to Name Twenty-five Popular Plays.

Among the lists received last week from readers of *THE DRAMATIC MIRROR* who are interested in the problem of naming the twenty-five most frequently acted plays, the following are fairly representative of the wide interest taken in the discussion in all parts of the country:

James P. Maynard, 5712 Winthrop Avenue, Chicago: *The Rivals*, *Rip Van Winkle*, *Camille*, *The Two Orphans*, *The Lady of Lyons*, *Richelleu*, *The School for Scandal*, *She Stoops to Conquer*, *Aristocracy*, *Jim the Penman*, *Shenandoah*, *Caste*, *Beau Brummel*, *Divorçons*, *Tess of the d'Urbervilles*, *Ben-Hur*, *The Christian*, *Our American Cousin*, *A Doll's House*, *Hedda Gabler*, *Peter Pan*, *The Lion and the Mouse*, *The Music Master*, *Zaza*, *Mrs. Dane's Defense*.

Jake Barmon, 315 South Spring Street, Los Angeles, Cal.: *Ben-Hur*, *The Girl of the Golden West*, *The Old Homestead*, *Rip Van Winkle*, *Uncle Tom's Cabin*, *East Lynne*, *Camille*, *'Way Down East*, *The Two Orphans*, *The Music Master*, *The Lion and the Mouse*, *Charley's Aunt*, *The Man from Home*, *Monte Cristo*, *Faust*, *The Thief*, *The Middleman*, *Trilby*, *The Climbers*, *The Little Minister*, *The Christian*, *Hazel Kirke*, *Ten Nights in a Barroom*, *Shore Acres*, *A Texas Steer*.

John Ellison, 170 Main Street, Gloucester, Mass.: *Under Two Flags*, *Uncle Tom's Cabin*, *Two Orphans*, *Ten Nights in a Barroom*, *Rip Van Winkle*, *East Lynne*, *David Garrick*, *Ingomar*, *Old Homestead*, *'Way Down East*, *Janice Meredith*, *Man Who Dared*, *Caste*, *Jim the Penman*, *Mrs. Leffingwell's Boots*, *The Virginian*, *County Fair*, *All the Comforts of Home*, *Monte Cristo*, *The Bella*, *Dr. Jekyll and Mr. Hyde*, *The Lion and the Mouse*, *The Heart of Maryland*, *The Christian*, *Shore Acres*.

Charles S. Mereness, Jr., Lowell, N. J.: *The Lady of Lyons*, *The Silver King*, *In Old Kentucky*, *Hazel Kirke*, *Ten Nights in a Barroom*, *The Octoroon*, *Peck's Bad Boy*, *Arizona*, *Jerry the Tramp*, *The Streets of New York*, *Trilby*, *The Little Minister*, *Camille*, *The Lion and the Mouse*, *The Music Master*, *Dr. Jekyll and Mr. Hyde*, *Faust*, *Monte Cristo*, *East Lynne*, *The Two Orphans*, *Under Two Flags*, *'Way Down East*, *The Old Homestead*, *Rip Van Winkle*, *Uncle Tom's Cabin*.

Charles R. Angell, *Evening Press*, Grand Rapids, Mich.: *Uncle Tom's Cabin*, *Shore Acres*, *Rip Van Winkle*, *Ben-Hur*, *The Old Homestead*, *East Lynne*, *The County Fair*, *Charley's Aunt*, *The Two Orphans*, *Secret Service*, *Dr. Jekyll and Mr. Hyde*, *She Stoops to Conquer*, *The Rivals*, *The Silver*

King, *The Fatal Card*, *School for Scandal*, *Faust*, *David Crockett*, *Shenandoah*, *The Count of Monte Cristo*, *The Fatal Wedding*, *The Heart of Maryland*, *Ten Nights in a Barroom*, *The Moth and the Flame*, *Camille*.

GERALD GRIFFIN ABROAD.

The Actor Takes the Cure at Carlsbad, and Tells About It and Other Things.

The following letter has been received from Gerald Griffin:

"Every watering place in Europe has concerts in the different hotels and cafés, which are always crowded by the best people in the world. There is a hat or coat rack near every table. If you see a hat on the table, its owner is an American.

"If you hear a voice that reminds you of Barnum's steam calliope, saying 'Do you know my remittance hasn't come yet?' the woman is an American.

"The cost of living at Carlsbad is just about the same as in New York. You can live high or you can live moderately. I'll give you an idea, so if any of my friends think of coming here to take the cure (and I hope they are not—I'll tell you why later on) they can be guided by my experience.

"I am stopping at the Hotel Paradiso, which bears about the same relation to Carlsbad that the Cadillac, Imperial, or Flanders does to New York. I have an inside room facing into a large court, a single bed, a large lounge, a writing table, a wardrobe, but no gas—just candles—for which I pay K 10 (ten kroner) or two dollars per week. Candles cost forty hiliars (eight cents); housemaid, twenty cents; porter, twenty cents a week; total, two dollars and forty cents a week. Fine, eh?

"Everyone is put on a diet as the doctor orders. Breakfast generally consists of tea, coffee or milk. A pot of tea varies from eight to twelve or thirteen cents, with three rolls at four cents each, and butter at six cents; total, thirty cents. Child's restaurant charge ten for the same. Dinner consists of soup at six cents, meats averaging from twenty-eight to thirty cents, all vegetables about six cents each, and a bottle of water (prescribed by the doctor), eight cents; dessert, about twelve cents; average, about sixty-five cents. Supper usually consists of cold ham or veal, and will usually run from forty to fifty cents. The tips are to the head waiter, whom you pay, twenty heller, or four cents, and to the waiter who serves you ten heller, or two cents; and that is the recognised tip as told me by my head waiter; total for the day, if you are dieting, \$1.65. But you must remember one thing—the portions of meat and vegetables are not nearly as large as you get in America, although the service is one thousand per cent. better.

"They have settled the theatre hat question at the Cercle in Aix la Bains. A sign inside the door reads: 'With hats, to the right; no hats, to the left.' How is that? Isn't it a wonder?

"This is the Carlsbad cure: First see a doctor who tells you what water to drink. The waters are all alike, except in temperature. Get up at 6 a.m. or 7; go to your spring, where a girl hands you your water; take fifteen minutes to drink it, then walk fifteen minutes. Do this three times, and after the last glass walk an hour. Then breakfast. At 10 a.m. take your bath, which is exactly like our Turkish bath, and costs sixty cents; with massage, \$1—and the doctor orders massage. Sabe? Tip the rubber four cents, and there you have the Carlsbad cure. Hot water before breakfast and walk. My doctor in a burst of confidence told me that if people would do the same thing at home there would be no Carlsbad, and he is right.

"There are about a dozen benches scattered around the different walks with gold-leaved plates over them telling the names of the different members of the royal family who have sat on them. One bears the inscription 'Frans Josef and Queen Elizabeth sat here.' Someone has written underneath, 'So did I. Mike.'"

TRAHERN ACTOR A MASON.

Al Trahern's leading man, Robert Vaughn, was taken into the South Side Lodge, No. 493, F. & A. M., at Patchogue, L. I., the headquarters of the Trahern Stock company, and given his third degree on Friday, May 12. A special meeting was called for the purpose, as Mr. Vaughn is in Patchogue but one day a week when the Trahern company visits that town. Mr. Trahern is also a Mason and in high standing, as well as being an Elk, a Royal Arcanumite and a member of a dozen or more clubs and associations, including The Friars.

THE PLAYS OF THE YEAR

IN the time between April 26, 1909 and May 21, 1910, two hundred eighty-eight plays of all sorts have been seen in the regular theatres of New York City. Of these one hundred and fifty-two were seen for the first time here and the others were revivals or returns of plays of previous seasons. Besides these, there have been a few special performances of little consequence. Of the new plays forty-six have had more than fifty performances, thirty-seven more than seventy-five performances, twenty more than one hundred performances and seven more than two hundred performances. These details are given below.

Last year—during the season of 1909-9—three hundred and twenty-nine plays saw production. Of these one hundred and sixty-three were seen for the first time. Twenty-seven plays had more than fifty performances, twenty-one more than one hundred performances and five more than two hundred performances.

In the summary that follows, an asterisk indicates the first time in New York. The number of local performances since April 26, 1909, is given after the name of each play, except those in the stock houses, including the Irving Place Theatre. Plays by the American Academy of Dramatic Arts, indicated by the abbreviation, Amer. Acad., Mat., were performed but one time.

*Amity, The (The Incubus), April 27, Hackett, 2 times; Jan. 3, Comedy (renamed The Amity), 24 times; March 14, West End, 8 times; total, 34 times.
 *Alas Jimmy Valentine, Jan. 21, Wallack's, 140 times (still running).
 *Alma, We Wobster! (produced at a German Winter Garden), May 9, Grand Opera House, 8 times.
 *Almanach und Edelweiss, May 9, 1910, Irving Place.
 *American Widow, An, Aug. 6, Hudson, 32 times.
 *Amerika-Seppi, May 13, 1910, Irving Place.
 *Anthony and Cleopatra, Nov. 8, New Theatre, 17 times.
 *Ariadne, The, Jan. 17, Liberty, 187 times; May 16, Knickerbocker, 5 times (still running).
 *Arsene Lupin, Aug. 26, Lyceum, 128 times; Dec. 15, Hudson, 10 times; total, 141 times.
 *As You Like It, March 21, Academy of Music, 8 times.
 *Awakening of Helena Richie, The, Sept. 30, Savoy, 100 times; April 25, Grand Opera House, 8 times; total, 117 times.
 *Bachelor, The, Maxine Elliott's (continued from previous record), 8 times; May 3, 1909, West End, 8 times; Oct. 25, Metropolitan, 8 times.
 *Bachelor's Baby, The, Dec. 27, Criterion, 153 times (still running).
 *Barrier, The, Jan. 10, New Amsterdam, 24 times.
 *Bat, The, Nov. 18, Irving Place.
 *Battle, The (continued from previous record), Sept. 20, Yorkville, 8 times; Sept. 27, West End, 8 times; Oct. 4, Metropolitan, 8 times; Oct. 11, Academy of Music, 8 times.
 *Beaucaire, April 4, West End, 8 times.
 *Beauty Spot, The (continued from previous record), Herald Square, 57 times; Feb. 21, West End, 9 times.
 *Beaver skin, The, Nov. 16, Irving Place.
 *Beethoven, April 11, New Theatre, 26 times.
 *Beggars Student, The, Feb. 18, Irving Place.
 *Belie of Brittany, The, Nov. 8, Daly's, 64 times; Jan. 17, West End, 7 times; total, 71 times.
 *Bertha, the Sewing Machine Girl, June 14, Grand Street (stock company).
 *Billy, Aug. 2, Daly's, 68 times; Oct. 4, West End, 8 times; Oct. 11, Lincoln Square, 8 times; Oct. 18, Metropolitan, 8 times.
 *Blue Mouse, The (continued from previous record), Lyric, 8 times; May 3, Maxine Elliott's, 27 times; Sept. 6, West End, 9 times; Sept. 20, Maxine Elliott's, 16 times.
 *Boy and the Girl, The, May 31, Aerial Gardens, 18 times.
 *Brand, March 14, New Theatre, 8 times.
 *Bridge, The, Sept. 4, Majestic, 35 times.
 *Bright Eyes, Feb. 25, New York, 40 times; May 2, Grand Opera House, 8 times; total, 48 times.
 *Broken Idol, The, Aug. 16, Herald Square, 41 times.
 *Builder of Bridges, The, Oct. 26, Hudson, 48 times.
 *Call of the Cricket, The, April 19, Belasco, 17 times.
 *Cameo Kirby, Dec. 20, Hackett, 24 times; Jan. 10, West End, 8 times; total, 32 times.
 *Camille, April 4, Academy of Music, 3 times.
 *Candy Shop, The, April 27, Knickerbocker, 49 times; Jan. 24, Grand Opera House, 8 times; total, 57 times.
 *Carmen, April 25, Academy of Music, 4 times; Caste, April 25, Empire, 32 times—(still running).
 *Children of Destiny, Feb. 21, Savoy, 17 times.
 *Chinatown Charlie, May 24, Grand Street (stock company).
 *Chocolate Soldier, The, Sept. 13, Lyric, 48 times; Oct. 25, Herald Square, 33 times; Nov. 22, Lyric, 35 times; Dec. 20, Casino, 177 times (still running).
 *Chorus Lady, The, May 16, Academy of Music, 8 times (still running).
 *Christ, the Forester's Daughter, Jan. 13, Irving Place.
 *Cinderella, Dec. 23, Carnegie Lyceum.
 *Citizen's Home, A, Oct. 4, Majestic, 16 times.
 *City, The, Dec. 21, Lyric, 161 times; May 9, Hackett, 19 times (still running).
 *Climes (continued from previous record), April 26, 1909, Daly's, 80 times; July 12, Weber's, 188 times; May 8, 1910, Weber's, 24 times (still running).
 *Cohan and Harris' Minstrels, Aug. 16, New York, 16 times.
 *Commanding Officer, The, Dec. 27, Savoy, 24 times.

*Cottage in the Air, The, Nov. 11, New Theatre, 9 times.
 *Dawn of a To-morrow, The, Lyceum (continued from previous record), 50 times; Oct. 11, West End, 8 times.
 *Deadwood Dick's Last Shot, June 21, Grand Street (stock company).
 *Debtors, The, Oct. 12, Bijou, 7 times.
 *Detective Sparks, Aug. 22, Garrick, 61 times; Oct. 26, Grand Opera House, 8 times; total, 69 times.
 *Divorce, Nov. 28, Lyric, 10 times.
 *Doctor Faustus, March 14, Garden, 3 times.
 *Dollar Mark, The, Aug. 23, Wallack's, 49 times.
 *Dollar Princess, The, Aug. 6, Knickerbocker, 280 times.
 *Don, Dec. 30, New Theatre, 15 times.
 *Dorset Way, The, Strayman (continued from previous record), 48 times; Sept. 4, Strayman, 122 times; Dec. 27, Academy of Music, 16 times; April 16, Grand Opera House, 8 times; Everyman, Feb. 21, Garden, 7 times.
 *Evans' Minstrels, George, March 28, 1910, Grand Opera House, 8 times.
 *Eye of the Needle, The, Feb. 10, Empire (Am. Acad., Mat.).
 *Fair Co-Ed, The (continued from previous record), April 26, Criterion, 40 times; Dec. 27, Grand Opera House, 8 times.
 *Faith Healer, The, Jan. 19, Savoy, 13 times.
 *Famous Women, The, March 14, Irving Place.
 *Far Away Princess, The, Dec. 17, Criterion (Am. Acad., Mat.).
 *Father and the Boys, April 11, Garrick, 22 times.
 *Fighting Hope, The, April 18, West End, 8 times.
 *Fires of Fate, The, Dec. 28, Liberty, 23 times.
 *Flag Lieutenant, The, Aug. 30, Criterion, 34 times.
 *Florist Shop, The, Aug. 16, Liberty, 37 times.
 *Flies in the Ear, The, Dec. 30, Irving Place.
 *Follies of the Day, May 10, 1909, Lincoln Square, 46 times.
 *Follies of 1909, The, June 14, Jardin de Paris, 68 times; Dec. 8, Grand Opera House, 8 times; April 25, City Theatre, 8 times.
 *Foot There Was, A (continued from previous record), Liberty, 57 times; Oct. 11, Grand Opera House, 8 times; Jan. 10, Grand Opera House, 8 times; April 4, Grand Opera House, 8 times; May 19, City Theatre, 16 times.
 *Fortune Hunter, The, Sept. 4, Gaiety, 301 times (still running).
 *Fourth Estate, The, Oct. 4, Wallack's, 98 times.
 *Game of Love, The, May 24, Wallack's, 13 times.
 *Gay Hussars, The—July 29, Knickerbocker, 39 times.
 *Gentleman from Mississippi, A, Bijou (continued from previous record), 73 times; June 29, Aerial Gardens, 36 times; Aug. 9, Bijou, 49 times.
 *Girl and the Wizard, The, Sept. 27, Casino, 87 times; Dec. 27, West End, 8 times.
 *Girl from Rector's, The, Weber's (continued from previous record), 69 times; Aug. 21, Grand Opera House, 8 times.
 *Girl He Couldn't Leave Behind Him, The, March 9, Garrick, 23 times.
 *Girl With the Whopping Cough, The, April 25, 1910, 16 times.
 *Girls, Sept. 4, Lincoln Square, 10 times.
 *Goddess of Liberty, The, Dec. 22, Weber's, 29 times.
 *Going Some, Belasco (continued from previous record), 41 times; June 21, Maxine Elliott's, 8 times; Nov. 22, West End, 9 times.
 *Great Express Robbery, The, June 7, Grand Street (stock company).
 *Great John Ganton, The, May 3, Lyric, 49 times.
 *Green Cockatoo, The, April 11, Lyceum, 10 times.
 *Greenhorns, The, April 4, Irving Place.
 *Hamlet, April 26, Academy of Music (Mantell), 4 times; June 7, Academy of Music (Southern-Marlowe), 4 times; Feb. 23, Academy of Music (Southern-Marlowe), 4 times.
 *Hannele, April 11, Lyceum, 10 times.
 *Harvest Moon, The, Oct. 18, Garrick, 90 times; Jan. 17, Grand Opera House, 8 times.
 *Havana, Casino (continued from previous record), 90 times; Aug. 9, Casino, 59 times; Nov. 1, West End, 9 times.
 *Hawk, The, Dec. 4, Empire (Am. Acad., Mat.).
 *Heights, The, Jan. 31, Savoy, 8 times.
 *Her Husband's Wife, May 9, Garrick, 16 times (still running).
 *Hered, Oct. 26, Lyric, 30 times; Nov. 27, West End, 8 times.
 *Herrschelbacher von Ammergau, Der, May 16, 1910, Irving Place.
 *His Name on the Door, Nov. 22, Bijou, 17 times; Dec. 6, Garden, 32 times; total, 49 times.
 *Honey-mooners, The, May 10, 1909, Metropolitan, 9 times; May 17, Yorkville, 9 times.
 *House Next Door, The, Gaiety (continued from previous record), 46 times; Aug. 9, Gaiety, 26 times; Nov. 8, Grand Opera House, 8 times; Nov. 1, Bijou, 17 times.
 *Instantaneous George, Sept. 21, Empire, 80 times.
 *Inferior Sex, The, Jan. 24, Daly's, 65 times; March 21, West End, 8 times.
 *Ingomar, Dec. 30, Liberty (Mabel Taliaferro special matinee).
 *In Hayti, Aug. 30, Circle, 57 times.
 *In the Long Run, Dec. 3, Comedy, 1 time (Am. Dram. Guild, Mat.).
 *In the Shadow, Dec. 17, Criterion (Am. Acad., Mat.).
 *Introducer, The, Sept. 22, Bijou, 13 times.
 *Is Matrimony a Failure? Aug. 24, Belasco, 158 times; Feb. 7, West End, 8 times; April 18, Grand Opera House, 8 times; total, 301 times.
 *Israel, Oct. 25, Criterion, 74 times.
 *Jack Straw, Sept. 6, Empire, 14 times.
 *Jews in Russia, The, Jan. 11, People's.
 *Jim, the Penman, May 10, 1910, Lyric, 16 times (still running).
 *Jolly Bachelors, The, Jan. 6, Broadway, 157 times (still running).
 *Julius Caesar, March 21, Garden, 8 times.
 *Just a Wife, Feb. 1, Belasco, 79 times.
 *Kabale und Liebe, Oct. 8, Irving Place.
 *King Lear, May 8, 1909, Academy of Music, 3 times (Mantell); May 24, 1909, Academy of Music, 1 time (Mantell).
 *King of Cadogan, The, Jan. 8, Daly's, 19 times; Jan. 24, West End, 8 times; total, 24 times.
 *Kitty Grey, Oct. 4, Grand Opera House, 8 times.

*Know Thyself, Dec. 27, Berkeley, 9 times.
 *Lady from Lobster Square, The, April 4, Weber's, 24 times.
 *Land of Heart's Desire, The, Feb. 21, Grand Opera House, 9 times.
 *Last Visit, The, Feb. 10, Empire (Am. Acad., Mat.).
 *Laueri von Oberammergau, Das, May 21, Irving Place.
 *Lightning Girl, The, Oct. 5, Irving Place.
 *Lilly, The, Dec. 23, Strayman, 163 times.
 *Lion and the Mouse, The, May 2, Academy of Music, 16 times.
 *Little Brother of the Rich, A, Dec. 27, Wallack's, 34 times.
 *Little Kyoell, April 18, Nazimova, 40 times (still running).
 *Little Nemo, March 21, Grand Opera House, 8 times.
 *Little Sins, Dec. 17, Criterion (Am. Acad., Mat.).
 *Little Terror, The, Oct. 18, Lincoln Square, 8 times.
 *Little Town of Bethlehem, The, Jan. 17, Garden, 16 times.
 *Lis, the Mother, Dec. 30, New Theatre, 1 time.
 *Lonely Lives, April 10, Hackett, 1 time; April 12, Comedy, 1 time.
 *Lottery Man, The, Dec. 6, Bijou, 194 times.
 *Louis XI., May 3, 1909 (Mantell), Academy of Music, 2 times.
 *Love Cure, The, Sept. 1, New Amsterdam, 70 times; Jan. 3, Grand Opera House, 8 times; total, 78 times.
 *Lucky Star, A, Jan. 18, Hudson, 97 times.
 *Lulu's Husband, April 14, Maxine Elliott's, 44 times.
 *Macbeth, May 24, Academy of Music (Mantell), 1 time; March 23, Garden (Ben Greet), 4 times.
 *Madame X, Feb. 2, New Amsterdam, 127 times.
 *Mile, Michael, May 17, West End, 7 times.
 *Maker of Men, A, March 21, Garrick, 21 times.
 *Mallet's Masterpiece, The, Dec. 7, Lyceum, 1 time.
 *Man from Home, The, Astor (continued from previous record), 367 times; Aug. 16, Astor, 99 times.
 *Man from Mexico, The, May 10, Garrick, 49 times.
 *Man's World, A, Feb. 8, Comedy, 73 times.
 *Man Who Owns Broadway, The, Oct. 11, New York, 130 times.
 *Man Who Stood Still, The, Oct. 18, Academy of Music, 8 times; Nov. 23, Grand Opera House, 9 times.
 *Marble Heart, The, May 17, 1909, Academy of Music (Mantell), 8 times.
 *Mascot, The, New Amsterdam (continued from previous record), 16 times.
 *Master, The, Feb. 28, Irving Place.
 *Master Key, The, Oct. 4, Bijou, 8 times.
 *Master of Music (Southern-Marlowe), 4 times; Feb. 23, Academy of Music (Southern-Marlowe), 9 times; March 28, Garden (Ben Greet), 4 times.
 *Merry Widow, The, Feb. 14, Grand Opera House, 8 times; March 7, Academy of Music, 16 times.
 *Merry Widow and the Devil, Sept. 30, Grand Opera House, 8 times.
 *Mid-Channel, Jan. 31, Empire, 94 times.
 *Midnight Song, The, May 22, Broadway, 259 times; Jan. 3, West End, 8 times.
 *Midsummer Night's Dream, A, Jan. 1, Carnegie Hall (Ben Greet), 1 time.
 *Miss Innocence, New York (continued from previous record), 8 times; Sept. 27, New York, 16 times; Nov. 1, Grand Opera House, 9 times; April 18, City Theatre, 8 times.
 *Molluc, The, June 7, Empire, 14 times; Jan. 17, Empire, 16 times.
 *Molly May, April 8, Hackett, 27 times.
 *Morals of Marcus, The, Aug. 7, Lyceum, 8 times.
 *Motor Girl, The, June 18, Lyric, 97 times; Sept. 13, West End, 8 times; Sept. 20, Metropolitan, 8 times; Sept. 27, Lincoln Square, 8 times.
 *Mouse Trap Peddler, The, June 7, Yorkville, 2 weeks, in German.
 *Mr. and Mrs. Davenport, Feb. 23, Hackett, 5 times.
 *Mr. Rutledge, Jan. 20, Weber's, 12 times.
 *Mr. Hamlet of Broadway, March 28, West End, 8 times.
 *Mr. Hopkinson, Oct. 25, Lincoln Square, 8 times.
 *Mr. Lode of Kool, Nov. 1, Majestic, 43 times.
 *Mrs. Daken, Dec. 14, Hackett, 2 matinees.
 *Mrs. Dot, Jan. 24, Lyceum, 73 times.
 *Mrs. Wiggs of the Cabbage Patch, Sept. 27, Metropolitan, 8 times; Oct. 4, Yorkville, 8 times.
 *Narrow Path, The, May 31, Hackett, 1 time.
 *Nathan the Wise, April 4, Irving Place.
 *Noble Spasard, The, Sept. 20, Criterion, 40 times.
 *Next of Kin, The, Dec. 27, Hudson, 24 times.
 *Nigger, The, Dec. 4, New Theatre, 24 times.
 *None So Blind, Feb. 8, Hackett, 23 times.
 *Old Dutch, Sept. 22, Herald Square, 87 times; April 11, West End, 8 times.
 *Old Town, The, Jan. 10, Globe, 151 times (still running).
 *Oliver Latimer's Husband, Jan. 7, Hackett (special matinee).
 *On the Eve, Oct. 4, Hudson, 34 times.
 *Only Law, The, Aug. 2, Hackett, 32 times; Aug. 30, America, 17 times.
 *Opera Ball, The, May 24, Yorkville, 15 times.
 *Orbello, May 3, Academy of Music (Mantell), 8 times.
 *Outpost, The, Oct. 11, Criterion, 16 times.
 *Paid in Full, Aug. 18, 16 times; Dec. 22, Academy of Music, 17 times.
 *Palace of Truth, The, March 28, Garden (Ben Greet), 7 times.
 *Passing of the Third Floor Back, The, Oct. 4, Maxine Elliott's, 219 times.
 *Patriot, The, Nov. 18, Grand Opera House, 8 times.
 *Penelope, Dec. 13, Lyceum, 48 times.
 *Pillars of Society, The, March 28, Lyceum, 30 times.
 *Pinkerton Detectives, The, May 31, 1909, Grand Street (stock company).
 *Playing the Ponies, May 5, Yorkville, 9 times.
 *Polly of the Circus, Aug. 30, Grand Opera House, 8 times.
 *Poor Jonathan, Oct. 21, Irving Place.
 *Price of Honor, The, May 10, 1909, Grand Street (stock company).

*Prince of Bohemia, The, Jan. 13, Hackett, 19 times; Jan. 31, West End, 8 times.
 *Queen of the Moulin Rouge, The, Circle (continued from previous record), 14 times; May 17, Grand Opera House, 8 times; June 1, Grand Opera House, 8 times.
 *Quora House, 8 times.
 *Ragobauer, Der, Dec. 11, Irving Place.
 *Ragged Crowd, A, Oct. 14, Irving Place.
 *Ragged Robin, Jan. 24, Academy of Music, 16 times.
 *Rajah's Bride, The, March 28, Irving Place, 9 times.
 *Red Moon, The, May 3, 1909, Majestic, 33 times.
 *Rejuvenation of Aunt Mary, The, Jan. 10, Academy of Music, 16 times.
 *Return of Eve, The, Oct. 25, West End, 9 times; Nov. 1, Academy of Music, 8 times.
 *Revellers, The, Sept. 7, Maxine Elliott's, 15 times; Sept. 20, West End, 8 times; Sept. 27, Yorkville, 8 times; Oct. 4, Lincoln Square, 8 times.
 *Richelieu, May 10, 1909, Academy of Music, 4 times (Mantell); May 10, 1909, West End, 3 times (Southern).
 *Right About, Nov. 24, Irving Place.
 *Ringmaster, The, Aug. 9, Maxine Elliott's, 32 times; Sept. 6, Yorkville, 9 times; Sept. 13, Metropolitan, 8 times; Oct. 18, West End, 8 times; Oct. 25, Academy of Music, 9 times.
 *Rivale, The, March 7, Garden (Ben Greet), 1 time.
 *Road to Ruin, The, May 17, 1909, Grand Street (stock company).
 *Romance and Juliet, April 26, 1909, Academy of Music (Mantell), 4 times; May 21, Academy of Music (Southern-Marlowe), 9 times; Feb. 1, Academy of Music (Southern-Marlowe), 9 times; March 28, Academy of Music (Southern-Marlowe), 2 times.
 *Rome of Algeria, The (Algeria), Sept. 20, Herald Square, 41 times; Nov. 18, West End, 8 times.
 *Round Up, The, Oct. 18, Grand Opera House, 8 times.
 *St. Hims, Dec. 13, Academy of Music, 16 times; Feb. 14, West End, 8 times.
 *Saber, April 18, Academy of Music, 8 times; Schallensfranz von Berchtesgaden, Der, May 18, 1910, Irving Place.
 *School for Scandal, The, Dec. 18, New Theatre, 29 times.
 *Second Mrs. Tanqueray, April 28, Academy of Music, 1 time.
 *Septimus, Nov. 22, Hackett, 32 times.
 *Servant in the House, Jan. 1, Carnegie Lyceum, 1 time (in Swedish); Feb. 28, Grand Opera House, 8 times; May 16, City Theatre, 8 times.
 *Seven Days, Nov. 10, Astor, 233 (still running).
 *Sham, Wallack's (continued from previous record), 32 times; Dec. 6, Academy of Music, 8 times.
 *She Stoops to Conquer, Feb. 21, Garden, 9 times; March 14, Garden, 2 times.
 *Silver Star, The, Nov. 1, New Amsterdam, 51 times; Feb. 7, Grand Opera House, 8 times; total, 59 times.
 *Sins of Society, The, Aug. 31, New York, 33 times.
 *Sister Beatrice, March 14, New Theatre, 10 times (still running).
 *Skylark, A, April 4, New York, 24 times.
 *Snowstorm, The, Feb. 15, Hackett, special performance.
 *Son of the People, A, Oct. 4 (A Revolution Wedding), Irving Place, Feb. 29, New Theatre, 7 times (John Mason); March 28, Hackett (John Mason), 8 times; total, 16 times.
 *Spendrith, The, New Amsterdam; April 11, Hudson, 49 times (still running).
 *Spitfire, The, April 26, Lyceum, 31 times (still running).
 *Springtime, Oct. 19, Liberty, 80 times; Grand Opera House, 9 times; total, 89 times.
 *Squaw Man, The, Sept. 13, Lincoln Square, 8 times.
 *Strife, Nov. 17, New Theatre, 17 times.
 *Such a Little Queen, Aug. 31, Hackett, 97 times.
 *Sweet Girl, The, April 18, Irving Place.
 *Talk of New York, The, April 11, Grand Opera House, 8 times.
 *Taming of the Shrew, June 14, Academy of Music (Southern-Marlowe), 4 times; Feb. 14, Academy of Music (Southern-Marlowe), 7 times; March 28, Academy of Music (Southern-Marlowe), 2 times.
 *Tell Tale Heart, The, Sept. 17, Daly's, 11 times.
 *Tempest, The, Feb. 10, Carnegie Hall, 1 time; April 4, Garden, 2 times.
 *The Conspiring Affair, Dec. 17, Criterion (Am. Acad., Mat.).
 *Thief, The, May 3, 1909, Grand Opera House, 8 times; Sept. 27, Grand Opera House, 8 times.
 *Third Degree, The, Hudson (continued from previous record), 74 times; Aug. 16, Hudson, 24 times; March 7, Grand Opera House, 17 times.
 *Three Daughters of M. Dupont, The, April 13, Comedy, 21 times.
 *Three Twins, Sept. 13, Grand Opera House, 8 times; Dec. 16, Grand Opera House, 8 times; May 8, New York, 8 times (still running).
 *Tillie's Nightmare, May 8, Herald Square, 20 times (still running).
 *Traveling Salesman, The, Dec. 20, Grand Opera House, 8 times; Jan. 31, Grand Opera House, 8 times; Feb. 7, Savoy, 16 times; April 4, Academy of Music, 16 times.
 *Turning Point, The, Feb. 28, Hackett, 32 times.
 *Twelfth Night, Jan. 26, New Theatre, 21 times; Feb. 23, Academy of Music (Southern-Marlowe), 6 times.
 *Two Women and That Man, Oct. 18, Majestic, 16 times; Nov. 1, Metropolitan, 9 times.
 *Tyrolean, The, Feb. 28, Irving Place, 19 times; April 4, Irving Place, 8 times.
 *Village Pastor, The, May 3, 1910, Irving Place.
 *Watcher, The, Jan. 26, Comedy, 12 times; Feb. 7, Hackett (matinee), 4 times.
 *Wedding Day, The, Dec. 10, Hackett (special matinee).
 *What Every Woman Knows, Empire (continued from previous record), 40 times; Dec. 28, Empire, 25 times.
 *When Dreams Come True, Nov. 4, Empire (Am. Acad., Mat.).
 *Where There's a Will, Feb. 7, Weber's, 63 times.
 *Whirlwind, The, March 23, Daly's, 59 times.
 *White Sister, The, Sept. 27, Daly's, 49 times; Nov. 8, West End, 8 times; total, 59 times.
 *Why Girls Go Wrong, May 3, 1909, Grand Street (stock company).

*Widow's Might, The, Aug. 13, Liberty, 40 times; Nov. 29, Grand Opera House, 5 times; total, 45 times.
 Wilhelm Tell, March 7, Irving Place; March 23, Irving Place.
 Winter's Tale, The, March 25, New Theatre, 7 times.
 *Wishing Ring, The, Jan. 20, Daly's (special matinee).
 *Witch, The, Feb. 14, New Theatre, 10 times.
 Witching Hour, The, April 26, Grand Opera House, 5 times; Sept. 4, Metropolitan, 10 times; Sept. 18, Yorkville, 5 times; Sept. 20, Lincoln Square, 9 times; Nov. 8, Academy of Music, 10 times; Dec. 13, West End, 5 times.
 Wolf, The, Dec. 20, West End, 5 times.
 Woman's Way, A, Hackett (continued from previous record), 40 times.
 Wonder Book Plays, March 25, Garden, 5 times.
 World and His Wife, The, May 3, 1909, Broadway, 5 times; Oct. 11, Metropolitan, 5 times.
 *Writing on the Wall, The, April 26, 1909, Savoy, 32 times; April 25, 1910, Academy of Music, 1 time.
 Wunderbaumen, Das, Dec. 23, Irving Place.
 *Yankee Girl, The, Feb. 26, Herald Square, 60 times.
 *Yankee Prince, The, Sept. 6, Grand Opera House, 9 times.
 *Young Turk, The, Jan. 31, New York, 33 times.
 *Your Humble Servant, Jan. 3, Garrick, 73 times.
 Zikunerbaron, Der, Dec. 6, Irving Place.

The Record of Theatres.

During the year eight theatres changed their policy of presenting legitimate attractions in favor of other kinds of amusements. The Yorkville became a moving picture and vaudeville house Oct. 11; a week later, Oct. 18, the Circle inaugurated the same policy; the Lincoln Square followed on Nov. 1; the Majestic on Dec. 6 was the next to offer the cheaper form of entertainment; still later, on March 31, the Savoy became a moving picture and vaudeville place; and finally the West End on April 25, the last to answer the popular demand for moving pictures. The Grand Street Theatre, which had been housing A. H. Woods' melodramas till June 26, became a Yiddish stock house. The Metropolitan after Nov. 8 was devoted to burlesque. The Savoy and West End, it is announced, will return to the legitimate at the beginning of next season. The People's Theatre houses a Yiddish stock company; the Berkeley has had but one legitimate attraction, Arnold Daly in *Know Thyself*, during the year; and the Garden has figured but little in the theatrical history of the past season.

Five new theatres and a partially completed theatre mark the theatre building of the year. The Davenport, which was started early in the season, has not yet been completed. On Sept. 21, the Comedy, a Shubert Theatre, opened with *Waiting for the Melting Pot*; the New Theatre, which offered a notable list of fine plays during the year, opened Nov. 8 with E. F. Rothera and Julia Marlowe in *Antony and Cleopatra*. The New Theatre is a stock house which offers only the best in both modern and classic dramas. The star system is not recognized. Twice a week the Metropolitan Grand Opera company gave performances of lyric opera, but next season the house will be devoted exclusively to drama. It has had a most successful initial year. The Globe, Charles Dillingham's fine new theatre, was dedicated Jan. 10 by Montgomery and Stone in *The Old Town*, which is still running. On April 18 two new theatres, the Nazimova and City, were thrown open. The Nazimova, named in honor of Madame Alla Nazimova and managed by the Shuberts, offered as its initial attraction *Madame Nazimova* in Ibsen's *Little Eyolf*. The City Theatre, which is booked by Klaw and Erlanger, offered for its opening attraction *Anna Held* in *Miss Innocence*. The policy of the City Theatre is to offer Broadway successes at popular prices. It is to Fourteenth Street what the Grand Opera House is to Twenty-third Street.

An asterisk marks the first local production of a play. The number of performances of a play is given except in the case of combination houses where the tenancy is for a week and where eight performances, including two matinees, are usually given.

ACADEMY OF MUSIC: April 26, *Merchant of Venice* (Mantell), 4 times; *Hamlet* (Mantell), 2 times; *Romeo and Juliet* (Mantell), 2 times; May 3, *King Lear* (Mantell), 3 times; *Hamlet*, 1 time; *Romeo and Juliet*, 1 time; *Othello*, 1 time; *Leola*, 1 time; May 5, *Richard III.*, 4 times; *Richard III.*, 3 times; *Lady of Lyons*, 1 time; May 17, *The Marble Heart*, 1 time; May 24, *Hamlet*, 1 time; *King Lear*, 1 time; *Richard III.*, 1 time; *Othello*, 1 time; *Leola*, 1 time; *Richard III.*, 1 time; *Hamlet*, 1 time; *Romeo and Juliet* (Sothern-Marlowe), 8 times; June 7, *Hamlet*, 4 times; *Merchant of Venice*, 4 times; June 14, *Twelfth Night*, 4 times; *The Taming of the Shrew*, 4 times; *Romeo and Juliet*, 1 time; Sept. 4, *Grand Opera*; Oct. 11, *The Battle*, 8 times; Oct. 18, *The Man Who Stood Still*; Oct. 25, *The Ringmaster*; Nov. 1, *The Return of Eve*; Nov. 8, *The Witching Hour*; Nov. 22, *Paid in Full*; Dec. 6, *Sham*; Dec. 13, *St. Elmo*, two weeks; Dec. 27, *The Fair Way*; Jan. 10, *The Rejuvenation of Aunt Mary*; 2 weeks; Jan. 24, *Haggard Robin*, two weeks; Feb. 7, *Romeo and Juliet* (Sothern-Marlowe); Feb. 24, *Taming of the Shrew*; 7 times; *Romeo and Juliet*, 1 time; Feb. 21, *Merchant of Venice*; Feb. 28, *Hamlet*; 4 times; *Twelfth Night*; 4 times; *Romeo and Juliet*, 3 times; March 7, *Merry Widow*, two weeks; March 21, *As You Like It*, 5 times; *Twelfth Night*, 1 time; March 25, *Romeo and Juliet*, 2 times; *Taming of the Shrew*, 2 times; *The Merchant of Venice*, 1 time; *Twelfth Night*, 1 time; *As You Like It*, 1 time; *Hamlet*, 1 time; April 4, *Traveling Salesman*, 16 times; April 18, *Sappho*, 8 times (Netherlo); April 25, *Carmen*, 4 times; *Writing on the Wall*, 1 time; *Second Mrs. Popenoe*, 1 time; *Camille*, 3 times; May 10, *Chorus Lady*, The, 8 times (still running).

ANNUAL GARDENS: May 31, *The Boy and the Girl*, 18 times; June 20, *A Gentleman from Mississippi*, 36 times; Aug. 7, closed.
 AMERICAN: Aug. 30, *The City Law*, 17 times.
 ARYON: April 25, 1909, *The Man from Home*, 205 times, plus 73 times; Aug. 2, *Paid in*

Full, 325 times, plus 16 times; Aug. 16, *The Man from Home*, 207 times, plus 90 times; Nov. 10, *Seven Days*, 225 times (still running).

RELASCOP: April 26, 1909, *Going Some* (continued from previous record), 51 times; Aug. 24, *Is Marriage a Failure?* 55 times; Oct. 1, *Just a Wife*, 70 times; April 10, *Call of the Cricket*, 17 times; May 5, closed.

REKRELY: Dec. 27, *Know Thyself*, 9 times.
 BIRJO: April 26, 1909, *A Gentleman from Mississippi*, 245, plus 72 times; Aug. 5, *A Gentleman from Mississippi*, 253, plus 40 times; Sept. 22, *The Intruder*, 13 times; Oct. 4, *The Master Key*, 8 times; Oct. 12, *The Debtors*, 7 times; Nov. 1, *Idols*, 17 times; Dec. 6, *The Lottery Man*, 104 times (still running).

BELOWAY: May 3, 1909, *The World and His Wife*, 106, plus 5 times; May 22, 1909, *The Midnight Song*, 250 times; Jan. 6, *The Jolly Bachelors*, 157 times (still running).

CARNegie HALL: Jan. 1, *A Midsummer Night's Dream*, 1 time; Feb. 10, *The Tempest*, 1 time.
 CARNegie LECTURE: Dec. 23, *Cinderella*; Jan. 1, *The Servant in the House*, 1 time (in Swedish).

CASINO: April 26, 1909, *Havana*, 57 plus 90 times; Aug. 9, *Havana*, 177 plus 50 times; Sept. 27, *The Girl and the Wizard*, 57 times; Dec. 20, *The Chocolate Soldier*, 114 plus 177 times (still running).

CIRCLE: April 26, 1909, *The Queen of the Moulin Rouge*, 104 plus 16 times; Aug. 30, *In Hayti*, 57 times; Oct. 18, *Vaudeville and Moving Pictures*.

CITY: April 18, 1910, *Miss Innocence*, 5 times; April 20, *Follies of 1909*, 5 times; May 1, *The Servant in the House*, 16 times; May 21, closed.

COMEDY: Sept. 6, *The Melting Pot*, 130 times; Dec. 3, *In the Long Run*, 1 matinee; Jan. 26, *The Watcher*, 12 times; Jan. 30, *The Admiralty*, 24 times; Feb. 6, *A Man's World*, 73 times; April 13, *The Three Daughters of M. Dupont*, 21 times; April 30, closed.

CAUTION: April 26, *The Fair Co-Ed*, 90 plus 40 times; Aug. 30, *The Flag Lieutenant*, 40 times; Sept. 20, *The Noble Savage*, 40 times; Oct. 1, *The Outpost* (curtain raiser), 14 times; Oct. 25, *Israel*, 17 times; Dec. 17, *Little Sins*, 17 times; *In the Shadow*, *The Faraway Princess*, *That Montgomery Affair* (Am. Acad. mat.), Dec. 27, *The Bachelor's Baby*, 153 times (still running).

DALY'S: April 26, *The Climax*, 8 times plus 59 times; Aug. 2, *Billie*, 98 times; Sept. 17, *The Tell Tale Heart* (curtain raiser), 11 times; Sept. 27, *The White Sister*, 48 times; Nov. 8, *Belle of Brittany*, 64 times; Jan. 24, *The King of Cadonia*, 16 times; Jan. 31, *The Inferior Sex*, 16 times; Jan. 30, *The Witching Ring* (special matinee); March 23, *The Whirlwind*, 30 times; April 25, *A Matinee Idol*, 25 times (still running).

EMPIRE: April 26, *What Every Woman Knows*, 143 plus 48 times; June 7, *The Melrose*, 14 times; Sept. 6, *Jack Straw*, 113 plus 14 times; Sept. 21, *Inconstant George*, 50 times; Nov. 4, *When Dreams Come True*, 50 times; *The Hawk*, *The Shuttlecock* (Am. Acad. mat.), Dec. 25, *What Every Woman Knows*, 25 times; Jan. 17, *The Melrose*, 16 times; Jan. 31, *Mid-Channel*, 94 times; April 22, *Caste*, 32 times (still running).

GARRICK: April 26, *The House Next Door*, 15 plus 46 times; Aug. 9, *The House Next Door*, 58 plus 26 times; Sept. 4, *The Fortune Hunter*, 301 times (still running).

GARDEN: Dec. 6, *His Name on the Door*, 32 times; Jan. 17, *The Little Town of Bethlehem*, 16 times; Feb. 21, *Ben Greet*, 16 times; Feb. 28, *Conquer*, 11 times; *Everyman*, 7 times; Feb. 28, *Macbeth*, 4 times; *The Merchant of Venice*, 4 times; March 7, *The B. chant of Venice*, 1 time; March 15, *Dr. Faustus*, 3 times; March 21, *Palace of Truth*, 7 times; *The Wonder Book Plays*, 5 times; April 4, *The Tempest*, 8 times; April 11, *A Midsummer Night's Dream*, 8 times; April 19, closed.

GARRICK: April 26, *The Happy Marriage* (continued from previous record), 16 plus 8 times; May 10, *The Man from Mexico*, 40 times; May 23, *Detective Sparks*, 61 times; Oct. 18, *The Harvest Moon*, 90 times; Jan. 3, *Your Humble Servant*, 73 times; March 23, *The Girl He Couldn't Leave Behind*, 32 times; April 11, *Father and the Boys*, 22 times; May 9, *Her Husband's Wife*, 16 times (still running).

GLOBE: Jan. 10, *The Old Town*, 151 times (still running).

GRAND OPERA HOUSE: April 26, 1909, *The Witching Hour*; May 3, *The Thief*; May 10, *The Call of the North*; May 17, *The Queen of the Moulin Rouge*; May 24, *International Grand Opera Company* (Ivan Abraham's); June 1, *Queen of the Moulin Rouge*; June 8, *Vaudeville and Moving Pictures*; June 15, *The Girl from Rector's*; Aug. 30, *Folly of the Circus*; Sept. 6, *The Yankee Prince*; Sept. 13, *The Three Twins*; Sept. 20, *The Merry Widow and the Devil*; Sept. 27, *The Thief*; Oct. 4, *Kitty Gray*; Oct. 11, *A Fool There Was*; Oct. 18, *The Round Up*; Oct. 25, *Detective Sparks*; Nov. 1, *Incarnate*; Nov. 8, *The House Next Door*; Nov. 15, *The Patriot*; Nov. 22, *The Man Who Stood Still*; Nov. 29, *The Widow's Might*; Dec. 6, *The Follies of 1909*; Dec. 13, *Three Twins*; Dec. 20, *The Traveling Salesman*; Dec. 27, *The Thief*; Jan. 3, *Jan. 3, The Love Cure*; Jan. 10, *The Harvest Moon*; Jan. 17, *A Fool There Was*; Jan. 24, *The Candy Shop*; Jan. 31, *The Traveling Salesman*; Feb. 7, *The Silver Star*; Feb. 14, *The Merry Widow*; Feb. 21, *Springtime*; Feb. 28, *Land of Heart's Desire* (curtain raiser); Feb. 28, *The Servant in the House*; March 7, *The Third Degree*, two weeks; March 21, *Little Nemo*; March 28, *Evans' Honey Boy* Minstrels; April 4, *A Fool There Was*; April 11, *The Talk of New York*; April 18, *Is Marriage a Failure?*; April 25, *April Fools*; May 2, *Uma*; *We Wobster*; May 9, *The East-West Way*.

GRAND STRAW: April 26, 1909, *Secrets of the Police*; May 3, *Why Girls Go Wrong*; May 10, *The Price of Honor*; May 17, *The Road to Ruin*; May 24, *Christina*; May 31, *The Detective*; June 7, *The Great Express Robbery*; June 14, *Bertha*; June 21, *The Sewing Machine Girl*; June 28, *Deadwood Dick's Last Shot*; June 28, closed.

HACKETT: April 26, *A Woman's Way* (continued from previous record), 72 plus 5 times; April 27, *The Incubus*, 2 matinees; May 3, *A Woman's Way*, 80 plus 33 times; May 31, *The Narrow Path*, 1 time; Aug. 2, *The Only Law*, 32 times; Aug. 31, *Such a Little Queen*, 31 times; Nov. 22, *Septimius*, 32 times; Dec. 10, *The Wedding Day*, 1 matinee; Dec. 14, *Mrs. Popenoe*, 2 matinees; Dec. 20, *Camille*; Dec. 27, *Kitty*, 24 times; Jan. 7, *Oliver Latimer's Husband*, special matinee; Jan. 13, *Prince of Bohemia*, 15 times; Feb. 3, *Nemo So Blind*, 25 times; Feb. 7, *The Watcher*, 3 times; Feb. 15, *The Snowstorm*, matinee; Feb. 25, *The Turning Point*, 22 times; March 24, *The Yacum*, 4 times; March 28, *A Son of the People*, 5 times; April 8, *Molly May*, 37

times; April 10, *Lonely Lives*, 1 matinee; May 9, *The City*, 161 plus 16 times (still running).

HERALD SQUARE: April 26, *The Beauty Spot* (continued from previous record), 17 plus 123 times; Aug. 16, *A Broken Idol*, 41 times; Sept. 20, *The House of Algeria* (Algeria), 49 plus 41 times; Oct. 25, *The Chocolate Soldier*, 48 plus 33 times; Sept. 22, *Old Dutch*, 37 times; Feb. 10, *The Yankee Girl*, 53 times; May 5, *Tillie's Nightmare*, 20 times (still running).

HIPPOCRATES: Sept. 4, *A Trip to Japan*, *Inside the Earth*, *The Ballet of Jewels*, 37 weeks; May 21, closed.

HUBBARD: April 26, *The Third Degree* (continued from previous record), 95 plus 73 times; Aug. 9, *An American Widow*, 32 times; Aug. 19, *The Third Degree*, 171 plus 24 times; Oct. 4, *On the Eve*, 24 times; Oct. 26, *The Builder of Bridges*, 48 times; Dec. 7, *Hindoo Dances*, 5 times; Dec. 13, *Arsene Lupin*, 18 times; Dec. 27, *The Next of Kin*, 24 times; Jan. 18, *A Lucky Star*, 97 times; April 11, *The Spendthrift*, 49 times (still running).

IRVING PLACE (German): Oct. 4, *The Revolution*; Oct. 5, *A Lightning Girl*; Oct. 6, *Kabale and Liebe*; Oct. 14, *A Ragged Crowd*; Oct. 21, *Poor Jonathan*; Oct. 28, *The Chimes of Normandy*; Nov. 4, *The Robbers*; Nov. 11, *The Beaver Skin*; Nov. 18, *The Bat*; Nov. 24, *Right About*; Dec. 6, *The Gypsy Baron*; Dec. 11, *Der Hakenwater*; Dec. 23, *The Little Wonder Tree*; Dec. 30, *The Flea in the Ear*; Jan. 13, *Christl*; *The Forester's Daughter*, *Freddie*; Jan. 21, *Lodge Brothers*; Feb. 18, *The Beggar Student*; Feb. 25, *The Master*; March 10, *William Tell*; March 14, *The Famous Woman*; March 21, *Uriel Acosta*; *The Wedding Day*; March 28, *The Rajah's Bride*; April 4, *The Greenhorns*; *Nathan the Wise*; April 18, *Das Heiligtum*; April 25, *The Sweet Girl*; May 1, *Barbarian Folk Players* in repertoire, three weeks; May 23, closed.

JARDIN DE PARIS: June 14, *Follies of 1909*, 60 times; Sept. 11, closed.

KNICKERBOCKER: April 27, *The Candy Shop*, 49 times; July 29, *The Gay Hussars*, 30 times; Aug. 6, *The Dollar Princess*, 250 times; May 17, *The Arcadians*, 137 plus 5 times; May 27, *April 26, A Fool There Was*, 38 plus 37 times; Aug. 9, *The Florist Shop*, 37 times; Sept. 13, *The Widow's Might*, 40 times; Oct. 19, *Springtime*, 80 times; Dec. 25, *The First of Fate*, 25 times; Jan. 17, *The Arcadians*, 137 times; May 1, closed.

LEICOLN SQUARE: Sept. 4, *Girls*; Sept. 13, *The Squaw Man*; Sept. 20, *The Witching Hour*; Sept. 27, *The Motor Girl*; Oct. 4, *The Revelers*; Oct. 11, *Billy*; Oct. 18, *The Little Terror*; Oct. 25, *Mr. Hopkinson*; Nov. 1, *Moving pictures and vaudeville*; 45 times; Nov. 8, *The Dawn of a Tomorrow*, 105 plus 48 times; Aug. 9, *The Morals of Marcus*, 44 plus 7 times; Aug. 26, *Arsene Lupin*, 35 times; Dec. 7, *The Mallet's Masterpieces*, matinee; Dec. 13, *Penelope*, 45 times; Jan. 24, *The Great John Ganton*, 49 times; June 15, *The Motor Girl*, 97 times; July 2, *Scrooge*, special matinee; Sept. 13, *The Chocolate Soldier*, 48 times; Oct. 26, *Hered*, 80 times; Nov. 22, *The Chocolate Soldier*, 81 plus 33 times; Nov. 29, *Disciple*, 10 times; Dec. 21, *Disciple*, 181 times; May 10, *Jim the Penman*, 15 times (still running).

MAJESTIC: May 3, *The Red Moon*, 32 times; May 31, *Moving pictures and vaudeville*; Sept. 4, *The Bridge*, 35 times; Oct. 4, *Two Olden's Homes*; Oct. 18, *The Inferior Sex*; *Women and That Man*, 16 times; Nov. 1, *Mr. Lode of Kool*, 42 times; Dec. 6, *Moving pictures and vaudeville*.

MAXINE ELLIOTT: April 26, *The Bachelor* (continued from previous record), 50 plus 7 times; May 3, *The Bachelor*, 131 plus 57 times; June 21, *Going Some*, 81 plus 5 times; Aug. 9, *The Ringmaster*, 32 times; Sept. 7, *The Revelers*, 15 times; Sept. 20, *The Blue Mouse*, 247 plus 16 times; Oct. 4, *The Passing of the Third Floor Back*, 210 times; April 14, *Gold's Husband*, 44 times; April 21, closed.

METROPOLITAN: April 26, *Thursdays*; May 3, *The Girl from Texas*; May 10, *The Honeymooners*; May 17, *Gustav Hirtick's Italian Grand Opera Company*, 4 weeks; June 25, *Vaudeville and Moving Pictures*; Sept. 4, *The Witching Hour*; Sept. 13, *The Ringmaster*; Sept. 20, *The Motor Girl*; Sept. 27, *Mrs. Wiggs of the Cabbage Patch*; Oct. 4, *The Battle*; Oct. 11, *The World and His Wife*; Oct. 18, *Billy*; Oct. 25, *The Bachelor*; Nov. 1, *Two Women and That Man*; Nov. 8, *Burlesque*; *Nazimova*; *Anna Held*; 40 times (still running).

NEW AMSTERDAM: April 26, *The Mascot*, 18 plus 16 times; Sept. 1, *The Love Cure*, 70 times; Nov. 1, *The Silver Star*, 81 times; Jan. 10, *The Harrier*, 24 times; Feb. 3, *James*, 137 times; March 6, *Waste* (special matinee); May 21, closed.

NEW THEATRE: Nov. 8, *Antony and Cleopatra*, 17 times; Nov. 11, *The Cottage in the Air*, 9 times; Nov. 17, *Strife*, 17 times; Dec. 4, *The Nigger*, 24 times; Dec. 18, *The Sea*, 24 times; Dec. 25, *Disciple*, 10 times; *The Mother*, 1 time; Dec. 30, *Don*, 15 times; Jan. 26, *Twelfth Night*, 21 times; Feb. 14, *The White*, 10 times; Feb. 28, *A Son of the People*, 7 times; March 14, *Brand*, 5 times; March 14, *Winter's Tale*, 10 times; March 28, *The Winter's Tale*, 3 times; April 11, *Beethoven*, 20 times; April 30, closed.

NEW YORK: April 26, *Miss Innocence* (continued from previous record), 163 plus 8 times; Aug. 16, *Cohan and Harris' Minstrels*, 16 times; Aug. 31, *The Man Who Owns Broadway*, 170 plus 16 times; Oct. 17, *The Man Who Owns Broadway*, 130 times; Jan. 31, *The Young Turk*, 33 times; Feb. 28, *Bright Eyes*, 40 times; April 4, *A Skyscraper*, 24 times; April 25, *The Girl with the Wasp on the Nose*, 16 times; May 16, *Three Twins*, 305 plus 5 times.

PEOPLES: Jan. 11, *The Jews in Russia*; March 21, *Vaudeville and moving pictures*.

STUYVESANT: April 26, *The Fastest Way*, 111 plus 49 times; Sept. 4, *The Fastest Way*, 160 plus 14 times; Dec. 23, *The Lily*, 163 times; May 14, closed.

WALLACE: April 26, *Sham*, 33 plus 32 times; May 24, *The Game of Love*, 15 times; Aug. 23, *The Dollar Mark*, 49 times; Oct. 4, *The Fourth Estate*, 94 times; Dec. 27, *A Little Brother of the Rich*, 24 times; Jan. 21, *Almas*; *Jimmy Valentine*, 140 times (still running).

WEEKS: April 26, *The Girl from Rector's*, 99 plus 80 times; July 12, *The Climax*, 97 plus 188 times; Dec. 22, *Godsend of Liberty*, 20 times; Jan. 30, *Mr. Burtles*, 13 times; Feb. 7, *Where There's a Will*, 45 times; April 4, *The Lady from Lobster Square*, 24 times; May 2, *The Climax*, 235 plus 24 times (still running).

WEST END: April 26, *The Newsworld and Their Baby*; May 3, *The Bachelor*; May 10, *If I Were King*, 8 times; *Lod Lodudreary*, 3 times; *Richard III.*, 2 times; May 17, *Mills*, *Richard III.*, 2 times; *Master*, 2 weeks; June 7, *Vaudeville and Moving Pictures*; Sept. 6, *The Blue Mouse*; Sept. 13, *The Motor Girl*; Sept. 20, *The Revelers*; Sept. 27, *The Battle*; Oct. 4, *Billy*; Oct. 11, *The Dawn of a Tomorrow*; Oct. 18, *The Ringmaster*; Oct. 25, *The Return of Eve*; Nov. 1, *Havana*; Nov. 8, *The White Sister*; Nov. 15, *The House of Algeria*; Nov. 22, *Going Some*; Nov. 29, *Hered*; Dec. 6, *Harry Lauder*; Dec. 13, *The Witching Hour*; Dec. 20, *The Wolf*; Dec. 27, *The Girl and the Wizard*; Jan. 3, *The Midnight Song*; Jan. 10, *Camille Kirby*; Jan. 17, *The Belle of Brittany*; Jan. 24, *The King of Cadonia*; Jan. 31, *The Prince of Bohemia*; Feb. 7, *Is Marriage a Failure?*; Feb. 14, *St. Elmo*; Feb. 21, *The Beauty Spot*; Feb. 28, *The Melting Pot*; March 7, *Low Deckstader's Minstrels*; March 14, *The Admiralty*; March 21, *The Inferior Sex*; *Wings of the Cabbage Patch*; April 4, *Beaucaire*; April 11, *Old Dutch*; April 18, *The Fighting Hope*; April 25, *Moving Pictures and Vaudeville*.

YORKVILLE: April 26, *The Dancer and the King*; May 3, *Playing the Poses*; May 10, *Thurston, the Magician*; May 17, *The Housemooners*; May 24, *The Opera Ball*; June 8, *The Monstrous Paddler*; June 21, *Vaudeville and Moving Pictures*; Sept. 6, *The Ringmaster*; Sept. 13, *The Witching Hour*; Sept. 20, *The Battle*; Sept. 27, *The Revelers*; Oct. 4, *Wings of the Cabbage Patch*; Oct. 11, *Vaudeville and Moving Pictures*.

J. DUKE MURRAY.



J. Duke Murray and Mrs. Murray (Mary Davenport), after weeks of labor for the Actors Fund Fair, left last week for their summer home, Mattapoisett, Mass., on Buzzard's Bay, for the summer and a much needed rest. Mr. Murray has been a member of the Actors' Fund from the first year of its existence and has always been active in fund affairs. He was an earnest worker at the first Fund Fair, held at Madison Square Garden, as well as at that three years ago at the Metropolitan Opera House.

20 times; Jan. 30, *Mr. Burtles*, 13 times; Feb. 7, *Where There's a Will*, 45 times; April 4, *The Lady from Lobster Square*, 24 times; May 2, *The Climax*, 235 plus 24 times (still running).
 WEST END: April 26, *The Newsworld and Their Baby*; May 3, *The Bachelor*; May 10, *If I Were King*, 8 times; *Lod Lodudreary*, 3 times; *Richard III.*, 2 times; May 17, *Mills*, *Richard III.*, 2 times; *Master*, 2 weeks; June 7, *Vaudeville and Moving Pictures*; Sept. 6, *The Blue Mouse*; Sept. 13, *The Motor Girl*; Sept. 20, *The Revelers*; Sept. 27, *The Battle*; Oct. 4, *Billy*; Oct. 11, *The Dawn of a Tomorrow*; Oct. 18, *The Ringmaster*; Oct. 25, *The Return of Eve*; Nov. 1, *Havana*; Nov. 8, *The White Sister*; Nov. 15, *The House of Algeria*; Nov. 22, *Going Some*; Nov. 29, *Hered*; Dec. 6, *Harry Lauder*; Dec. 13, *The Witching Hour*; Dec. 20, *The Wolf*; Dec. 27, *The Girl and the Wizard*; Jan. 3, *The Midnight Song*; Jan. 10, *Camille Kirby*; Jan. 17, *The Belle of Brittany*; Jan. 24, *The King of Cadonia*; Jan. 31, *The Prince of Bohemia*; Feb. 7, *Is Marriage a Failure?*; Feb. 14, *St. Elmo*; Feb. 21, *The Beauty Spot*; Feb. 28, *The Melting Pot*; March 7, *Low Deckstader's Minstrels*; March 14, *The Admiralty*; March 21, *The Inferior Sex*; *Wings of the Cabbage Patch*; April 4, *Beaucaire*; April 11, *Old Dutch*; April 18, *The Fighting Hope*; April 25, *Moving Pictures and Vaudeville*.
 YORKVILLE: April 26, *The Dancer and the King*; May 3, *Playing the Poses*; May 10, *Thurston, the Magician*; May 17, *The Housemooners*; May 24

THE PLAYS OF THE WEEK

Hackett—Mary Magdalene.

A domestic tragedy, in three acts, by Friedrich Hebbel; translated from the German by Richard Offner and Rosa Laddon. Produced May 22. (Direction of Julius Happ.)

Master Anton	John Elwyn
Theresa	Marie Sumner
Clara	Kara Biala
Carl	Raphael Newman
Leonard	Daniel Fager
Frederick	Harry L. Jackson
Walfram	Delaney Barclay
Adam	Louis Montjoy
Second Policeman	John Swenson
A Boy	Richard Ogbitt
A Maid	Louise Wall

This performance of Hebbel's famous drama was given as one of the series of unusual plays to familiarise the public with international dramatic literature, to which Mr. Julius Happ has devoted himself.

The drama was first acted in 1844, after Hebbel had produced a number of plays in verse dealing with historical and heroic subjects, which elevated him to the rank alongside with Grillparzer, the greatest German dramatist since Goethe and Schiller.

The peculiar interest in Mary Magdalene attaches to the fact that the author abandoned metrical tragedy to write a tragedy of the home circle, with the realistic touches which made the play the forerunner of the modern school and set the model for Ibsen. The theme has now lost much of the interest that gave the play its standing more than half a century ago, but in treatment it is as modern as the plays of Ibsen. There is not a false note in any of the three acts.

The scene is laid in the home of Master Anton, an honest cabinet maker, in a small town in Germany. Upright and candid, he becomes the victim of a series of tragic events first through his son Carl, who is falsely arrested for theft, which leads to the death of the wife and mother, and secondly through his daughter Clara, who, believing herself deserted by Frederick, the man she truly loves, becomes the victim of a cold, calculating, unscrupulous and hypocritical tax collector, Leonard, and drowns herself; while Frederick, who has always loved her, kills Leonard in a duel and is himself mortally wounded. In the end Master Anton stands alone with his son and declares he does not know what the world has come to.

The play now is interesting only as an example of a work which set a new standard in dramatic literature and became the model of the modern school.

The performance was in the main lacking in the spirit of vitality, and with the exception of two of the players, was given in a monotonous tone that failed of realizing the proper effect.

The exception was Miss Biala, whose Clara in the main was an artistic impersonation, quickened with life and expressive in its emotional moods, the work of a promising young actress who only needs experience to develop into a player of great possibilities.

The other exception was Harry L. Jackson, who gave a spirited performance of the generous Frederick. John Elwyn's work as Master Anton was good in parts, but pitched in a key of subdued feeling that stirred little responsive sympathy. Daniel Fager's manner of playing Leonard had a certain finish, but did not denote the role with complete harmony of details.

The performance was lacking mainly for want of stage experience by the participants, and the inner meaning of the play could only be guessed at.

Irving Place—The Crucifixer of Ammergau.

(Der Herrgottschnitzer von Ammergau.) Folk play in five acts, by Ludwig Ganghofer and Hans Neupert. Revived May 16.

A revival of The Crucifixer of Ammergau was offered by the Bavarian players at the Irving Place Theatre last Monday and Tuesday nights. The play is elementary in theme and in construction, without much to recommend it save occasional humorous lines, mostly allotted to Loni, the goatherd. Hansi Schenk acted the part with full comprehension of its possibilities. Mr. Schenk really is a discovery. In the short time he has been at the German Theatre he has become a prime favorite with the audiences. Max Schultes infused with pathos the role of the father of Loni, the heroine of the play. Toni Lang as Loni did well.

The singing, instrumental trio and the dancing were an attractive feature.

DER SCHNITZERFRANZ VON BERCHTESGADEN.

Play in four acts by Frans Seufert. Produced May 18.

The Bavarian Players presented Der Schnitzerfranz von Berchtesgaden at the Irving Place Theatre last Wednesday night. The main plot is tenuous and trite. The principal characters concerned in its development are secondary in interest to that of Schackerl, a surgeon-barber, who furnishes an abundance of comic relief. Mr. Schenk, who assumed this role, dominated the performance. When he was on the stage the audience was genuinely entertained.

A wealthy middle-aged farmer asks the

ceremony, just as the wedding party is leaving the church, Frans returns to the village. The following morning the farmer discovers Frans and Reserl together. Wild with anger he shoots Frans, and thinking he has killed him goes and drowns himself. Frans's wound is a slight one, and the curtain falls with the understanding that in one year Reserl and he will be married.

Schackerl's antics and the musical part of the programme furnished plenty of diversion. Next to Mr. Schenk, Miss Lang as Reserl did the best acting.

At Other Playhouses.

HYPODROME.—New York's largest theatre closed Saturday night for the Summer.

Jacoby, Fritz Scheff, Christi MacDonald and Grace Kennicott. The production is for four weeks, after which the new musical comedy, Up and Down Broadway, with Eddie Foy and Emma Carus, will hold the boards for the Summer.

BROADWAY.—The Jolly Bachelors, Lew Fields' successful musical comedy at the Broadway, is in its last week. It will close May 28. It must soon give way to Mr. Fields' Summer review, The Summer Widowers.

BLISS.—Cyril Scott in The Lottery Man will close Saturday night. The production will then go to Chicago.

LYRIC.—William A. Brady's all-star production, Jim, the Penman, will close at this theatre June 4, after which it will go on tour to the Pacific Coast.

NASIMOVA.—Madame Alla Nasimova will close her initial Spring season at her own Thirty-ninth Street playhouse in Little Eyolf Saturday night, May 28. She will reopen her theatre about Sept. 1 with a new drama.

MAXINE ELLIOTT'S.—The engagement of Mabel Barrison and Harry Conner in Lulu's Husbands ended at Maxine Elliott's Theatre Saturday night. It will play an engagement at the Grand Opera House, Chicago, beginning this week.

EMPIRE.—Charles Frohman's all-star revival of Caste will close at this theatre June 4. The house will then be dark till Fall.

GLOBE.—Montgomery and Stone will close at this theatre June 4, but will continue in the same play beginning early in the Fall.

NEW AMSTERDAM.—Madame X, which has enjoyed much popularity, closed for the Summer Saturday night.

NEW YORK.—Clifton Crawford and the well-known musical comedy, Three Twins, played the first of its two weeks' engagement at this house last week. Others in the cast are Mayme Gehrue, Joseph Allen, Daisy Leon, W. H. Vedder and George S. Christy.

ACADEMY OF MUSIC.—Rose Stahl and The Chorus Lady pleased large houses last week. Miss Stahl's Patricia O'Brien has become almost a classic. The engagement is for three weeks, after which Cora Payton will install his stock company for the Summer. The Academy will open in the Fall with moving pictures and vaudeville. Supporting Miss Stahl are Wilfred Lucas, Alice Leigh, Giles Shine, Claire Lane, Isabel Goodwin, Kenyon Bishop, Amy Lesser, Annie Ives, Florence Grant, Lillian O'Neill and Beatrice Brown.

CITY THEATRE.—Charles Rann Kennedy's The Servant in the House, with the Henry Miller Associate Players and Tyrone Power, was the attraction at the City Theatre last week. Besides Mr. Power the cast included George W. Wilson, David Glassford, Edith Crane, Edith Spears, Harold De Becker and Wilfred Roger. The house closed Saturday night for the Summer.

GRAND OPERA HOUSE.—Frances Starr and The Easiest Way played a successful engagement at this house last week. Supporting Miss Starr were Joseph Kilgour, Beatrice Morgan and Edward H. Robins.

CUES.

Edwin Mordant and wife (Grace Atwell) are sojourning at Boston, Mass., after a visit to Baltimore, Md., Mr. Mordant's home town.

Leo Ditrichstein, Vincent Bryan and Arthur Pryor are busy on a musical comedy based on the farce, There and Back. John Cort will produce it early next season at the Cort Theatre, Chicago.

George Allison, who became a big favorite with Brooklynites as leading man of the Crescent Theatre Stock last season, has been re-engaged for the coming season.

A decree of absolute divorce was granted on May 13 to Mrs. Ralph Austin (Bailey and Austin), professionally known as Kathryn Dahl, by the Hon. James W. Gerard, Justice of the Supreme Court of New York.

Charles H. Prince will be seen again as Diego in Havana, the opening of next season, and later in a new production by the Shuberts.

Frederick Burton will have the leading role in The Member from Ozark, the new Augustus Thomas play to be produced by Cohan and Harris.



HARRY CORSON CLARKE AS ECCLES IN CASTE.

The remarkable success of the revival of Caste now being offered at the Empire Theatre calls to mind the other noted and estimable players who have from time to time appeared in this exceptional play, and more especially some of those who have helped to give the character of Eccles a place in the English-speaking drama which can never be taken from it. Among such actors one quite naturally brings to mind the portrayal by Harry Corson Clarke, whose professional reputation spans the breadth of America and the length of England. Mr. Clarke was one of the foremost artists to give the West a glimpse of Eccles in the unique environment of this sterling drama. So pronounced was the hit which Mr. Clarke scored in this role and so

widespread is the present-day interest in the revival of the play that he has decided to return to the scenes of his former triumphs and again give his Western friends an opportunity to enjoy Robertson's masterpiece. Next season will mark the farewell tour of Mr. Clarke through this territory, and as he has not been seen in that vicinity during the past few seasons, he will undoubtedly receive a most hearty welcome in every city and town he will visit. It is also of interest just now to recall the fact that the Polly of Mr. Clarke's original Caste was Cecil Spooner, who has since developed into a star of some magnitude. And in recalling this fact, the star of that production is happy to remember that the part fitted her like the fabled glove to the fair lady's hand.

Inn-keeper at Berchtesgaden, who is deeply in debt, for the hand of his daughter, Reserl. Reserl and Frans, a woodcarver, love each other, so she declines with scorn the farmer's offer. The disappointed suitor departs, vowing that he will ruin the inn-keeper. Frans is called to the colors by a declaration of war between France and Germany. Reserl's father, driven to the wall, is by her saved from suicide. For his sake she agrees to marry the farmer. After the

New spectacles and many novelties are promised for the next season, which will open early in the Fall.

CASINO.—The Chocolate Soldier, which has enjoyed an all season's run in New York, will close Saturday night. The following Monday the all-star revival of Gilbert and Sullivan's operetta, The Mikado, will open here. In the cast will be Sam Bernard, Jeff De Angella, William Pruette, Charles Ross, Andrew Mack, Josephine

CLARA MORRIS' CAREER

A Sweeping Survey of the Life of a Famous Actress Who Rose from Poverty to Fame by Paths That Were Not Strewn with Roses.

Clara Morris is lying at death's door at her home, "The Pines," on Riverdale Avenue, Yonkers, blindness stealing upon her



Clara Morris.

as her nervous system is gradually yielding to the strain which it so long, martyr-like, resisted.

Of humble Irish extraction, beginning at the foot of the ladder, battling half her life with poverty and privation and the other half with disease, she achieved fame not by treading the primrose path, or paths strewn with roses, but by laborious ascent of rugged steps which at last led to the fulfillment of that vague dream of glory—the realization of that moment of delicious madness which, distinguished from other frenzies, is called a dramatic triumph.

Clara Morris—her real name was Morrison—was born in Toronto, Canada, on St. Patrick's Day, 1848, in the very interval of a bloody clash between the followers of the Irish patron saint and a band of parading Orangemen. At the age of thirteen her mother took charge ad interim of a boarding house in Cleveland belonging to another woman, and among the boarders were an elderly actress, Mrs. Bradshaw, and her daughter, Blanche. Through the latter's intercession Miss Morris was engaged by Manager John Ellis as a ballet girl. He was moved to engage her, more from pity because of her childish manner and the fearful appeal of her wonderfully expressive eyes than from any belief that she was qualified for the work. She was engaged for a term of two weeks to go on in the marches and ballets at fifty cents a night. The piece was called *The Seven Sisters*. She showed such intelligence and aptitude in the drill that she was relieved of the rehearsals long before the others had learned the rudiments of the manual of arms.

On the opening night a girl, carefully drilled to make an independent entrance, failed from stage fright, and Miss Morris voluntarily took her place on the instant, and thus made her first appearance in public as a result of her inborn confidence.

She was retained when all the great actors and actresses of 1865 played starring engagements at John Ellis's Theatre. Twenty-four of the forty-two weeks' season were given over to Shakespearean productions. Ellis considered her to have a real gift for comedy, and declared the fact that she was a girl to be a distinct loss to the profession of a fine low comedian.

Her first recognition came when, in playing a quarrelling wife with the comedian, Dan Setchell, she improvised a bit of "business" which made the audience roar, and gave even Setchell a fit of laughter.

In stamping her foot, she accidentally brought it down on a stool. It created a laugh and she developed the episode by rising with the crescendo of the scolding scene to the chair and finally to the breakfast

table. The house was in an uproar, and, realizing that his own business would only prove an anti-climax, Setchell ordered the curtain down on her scene. She was in tears, and, trembling with fear, she inquired what was the matter; but the generous comedian commanded her to hold her attitude, exclaiming, "It's you, you funny little idiot; you've made a hit, that's all!" and the applause ceased only after the curtain had risen and fallen several times.

She remained with Ellis a number of years at Cleveland and Columbus, and in 1869 became leading lady at Wood's Theatre, Cincinnati. She made her first appearance in New York at the Fifth Avenue Theatre under the management of Augustin Daly, on September 13, 1870, in the part of Anne Sylvester in *Man and Wife*, and scored an instantaneous hit.

During her engagement with Ellis she shared leading roles with Mrs. Ellis. The latter appeared as Parthenia in *Ingomar* and as Pauline in *The Lady of Lyons* in the larger towns which the company visited, allowing Miss Morris to play the roles in the small towns. She chafed under this arrangement in silence; but she was gaining valuable experience which was to serve her in the future.

One of the most interesting chapters in her life is the history of her attempts to gain a foothold in the East and the steps leading up to her engagement by Augustin Daly. Ellis wrote a perfunctory letter of inquiry to four managers whether they had an opening for a young woman named Clara Morris for leading or leading juvenile business. Wallack ignored the letter; Jarrett of Jarrett and Palmer, pleaded that the production of *The Black Crook* precluded the engagement of a young woman in Miss Morris' line; Edwin Booth replied that the application had come a few days too late, as he had just engaged Blanche De Bar. Augustin Daly wrote: "If you send the young woman to me I will willingly consider proposal. Will engage no actress without seeing her."

On the strength of this letter she resolved, after long hesitation, to risk a trip to New York, and the first meeting between the future distinguished actress and the then prominent manager serves to throw into strong relief the all but serious side of Clara Morris, and the monumental egotism of Daly.

Although an unknown and anything but prosperous Western actress, her first encounter with the manager was marked by her irreverent disregard of all his cherished ideals, of which he formed the centre himself, and she chose to treat the interview in an amused light and with a strong infusion of levity. She rubbed him constantly the wrong way, and their beginning was not calculated to hold out much promise for the future. Daly informed her that she was "a comedy woman, root and branch."

"But," she said, "ask Mr. Edwin Booth or Mr. Davenport or Mr. Adams."

He waved her down. "I won't ask any one," he cried. "I never made a mistake in my life. You couldn't speak a line of sentiment to save your soul."

She protested that sentiment was her line of business—she played sentiment every week of her life; but Daly remained unconvinced. It all ended in his offer to engage her at \$35 a week, a salary which was to keep her and her mother, but was to be doubled if she made a favorable impression.

She had then in her pocket a contract engaging her at \$100 a week in gold; but that would keep her in the West, and she felt that some day she must take the momentous step under perhaps less promising auspices, if she expected ever to try her fortune in New York.

"There's a heap of trusting being asked for in this contract," she remarked as she was about to sign. "You won't forget your promise about doubling the salary?" And Daly replied that he wouldn't forget anything, and handed her a stub pen—the first she had ever seen.

"I can't sign with that thing," she declared; "I'd be ashamed to own my own signature in court when we come to the fight we're very likely to have before we are through with each other."

He groaned at her levity, but got another

pen. She wrote Clara Morris twice—shook hands, and went out—back to her home, a Western actress with an engagement in a New York theatre for the coming season.

Miss Morris had seen little else of life but the seamy side. She had been poor and used to self-denials from childhood. Few artists had ever started upon their careers under less kindly circumstances. Her first years in Cleveland were marked by struggles with poverty. Out of a pittance of \$5 a week she had been compelled to furnish her dresses. The only scandal attaching to her name was when, as a child in the ballet, she had fashioned a gown that looked rich from the front out of the cheapest kind of material and a discarded lace window curtain given her by the wife of an actor in the company. The question was asked how she could afford to dress so well on her salary.

She entered upon her New York engagement with no brighter prospect. Her salary enabled her and her mother to eat meat but once a day, and the latter used to ask her whether she would have her chop to rehearse upon or to act upon, and as she preferred to have the strength to act upon she was often so weak at rehearsals that she could not act at all.

Agnes Ethel was cast for Anne Sylvester in *Man and Wife* and Miss Morris for Blanche. At the last moment Miss Ethel refused the part of Anne and it was given to Miss Morris. It enabled her to score a grand triumph, and five times on the opening night she was summoned before the curtain.

She remained with Daly until 1873, playing Lucy Carter in *Saratoga*, Magdalen in *No Name*, Fanny Ten Eyck in *Divorce*, Cora in *Article 47* (in which her acting furnished the sensation of the day), Oriana in *The Inconstant*, and Magdalen in *New Year's Eve*. She played the title-role in *Alize* at Daly's Fifth Avenue Theatre Jan. 21, 1873, and on May 20 appeared as *Perenche* in *Madeleine Morel*. She left Daly under a disagreement on the burning of the Fifth Avenue Theatre. Mr. A. M. Palmer immediately engaged her, and her acting in *The Geneva Cross* was the season's sensation. After leaving the Union Square Theatre Miss Morris traveled as a star, and during this period married Mr. F. C. Harriott, a New York merchant, who then became her manager. She played as far west as California in 1875. She was at the Fifth Avenue Theatre Nov. 22, 1875, in *The New Leah*. Oct. 20, 1876, Miss Multon was first done at the Union Square Theatre. Nov. 8, 1877, she first played *Jane Eyre*. Jan. 4, 1881, she began a series of special matinees, Tuesday and Thursday, at the Union Square Theatre. The new Magdalen was first done at one of the matinees, Jan. 5, 1882. She was at the Grand Opera House in *Miss Multon* Sept. 11, 1882. Salvini and Miss Morris played together for a while this year.

April 21, 1885, she made trial of Denise at Daly's and was rebuked by failure. The week of Feb. 8, 1886, she was seen in repertory at the Windsor; Oct. 20, 1887, at the Grand Opera House; again at Windsor April 2, and later at the Fifth Avenue and Niblo's. She was then using an adaptation of D'Ennery's *Martyr*. In addition to the plays named and those in her career with Daly, Camille and Article 47 are to be noted. Her genius strongly appeared in her unconventional methods. Her intellectual grasp was unmistakable, and her direct, fiery positivity, and her deliberate enunciation were very impressive. The authority of her genius sustained her in plays that were still considered repugnant to the social habits of this land.

Camille was among her greatest roles, yet she played it for the first time with a feeling of pronounced aversion, gained from her monotonous experience in the play as a subordinate in her stock days. She presented it in a perfunctory manner as to costume and production for a charity benefit. The public thereafter insisted on her playing it on every available occasion.

For the role of Cora in *Article 47* she studied the phenomena of mental diseases at Blackwell's Island in order to prepare herself for the mad scene, which she made famous. Her description of her preparations for this production forms one of the most interesting chapters in her graphic and masterly autobiography.

She had a picture of Madame Roussell, the Parisian actress, in the role. It minimized the scar which disfigured Cora's face. It must be remembered that Clara Morris was the forerunner of the realistic school of acting. She persuaded Daly to permit her to emphasize the scar in her make-up. "When the veil is torn off by main force," she said in her argument with her manager, "and they catch a glimpse of the hor-

ror, they will not wonder that her already tottering brain should give way under such a blow to her vanity."

The difficult was in producing the scar so as to achieve the intended effect. She appealed to Mr. Le Moynes, an expert in make-up. He tried and tried again, but finally had to admit his failure. He had never seen such a scar and could not reproduce it with paint and cosmetics.

While almost in despair over her failure in this direction she saw a handsome mulatto woman in a Broadway car, at whom several men were staring with expressions of horror. The woman's throat was disfigured by a fearful laceration that had but partially healed. The revolting disfigurement gave Miss Morris the secret of reproducing it in her own case, and its effect was not lost on the audience that witnessed her performance.

Miss Morris acted with her nerves. She shed real tears and she felt the part she was playing. In a big role she staked all her vitality on the issue. She passed through fever and cold. Her imagination made her merge her own with the identity of another. The results were periods of total collapse and disease. She had staked too much on success. For years she was under treatment by specialists, suffering untold tortures of mind and body, her health shattered and her acting only a feeble reflex of her virile art of former days. Time and again the theatres at which she was playing had to be closed and large audiences dismissed because she was unable to appear.

The last time that she was seen on the stage was on April 16, 1900. The occasion was a benefit performance for her at the New York Theatre. She took part in the sleep walking scene from *Macbeth*. Surrounded by the members of the Twelfth Night Club, which had arranged the testimonial, and the players who gave their services, she spoke for nearly ten minutes, sitting in an armchair. She told the audience that she was not of those who believed the American public was unappreciative of the artist, and her case gave the lie to the perennial statement that woman's greatest enemy is her sex. More than \$3,000 was realized at the benefit.

That she was not merely an inspirational actress, but that her talent was of a universal nature, is shown by her literary work. Except as to the late Joseph Jefferson, it is necessary to go back almost to Colley Cibber for a finer example of biographical writing than the various books on stage life which came from her pen, such as *"A Pasteboard Crown"*, *"Stage Confidences"* and *"The Story of My Life"*. She had a wonderfully easy descriptive style, a fund of rich sentiment, a keen sense of humor, and a gift for terse characterization. Other published works, aside from numerous magazine articles, are *"A Silent Singer"*, *"My Little Jim Crow"* and *"The Troubled Woman"*.

Her fame would perhaps have been more permanent had it rested on a foundation of classic and standard roles instead of parts in plays of more or less fugitive interest. She scored her greatest triumphs in dramas that allowed her to display the full force of her realistic genius for roles of sensational coloring. She played Julia in *The Hunchback* at the Union Square Oct. 28, 1874; *Evadne* at Booth's May 10, 1875; *Lady Macbeth* at the same theatre May 17, 1875, and *Jane Shore* May 23 of the same year; but they were among the exceptions.

An undoubted genius and long a martyr to her own intensity and devotion to duty, the passing of Clara Morris marks the passing of one of the greatest actresses the American stage has ever known.

ASMOGUS.

FAMOUS GERMAN ACTOR ILL.

Joseph Kains, the celebrated member of the Burgtheatre in Vienna, was compelled to undergo a complicated operation suddenly. The patient is dangerously ill, but the attending physicians give hope for his recovery. It is not thought that he will be able to appear on the stage in the near future. Kains renewed his contract with the Burgtheatre for seventeen years only a few days previous to his illness.

Joseph Kains was born in Wieselburg, Hungary, Jan. 2, 1858. He made his debut on the stage in Vienna in 1873, was engaged in Marburg, Leipzig, Meiningen and Munich from 1875 to 1883. In 1885 he became a member of the Deutsches Theater, in Berlin. His engagement with that institution was interrupted by frequent appearances in different cities of Europe. He also paid a visit to America, where he played under the direction of Ambrogio. Since 1890 he is a member of the Burgtheatre. Later news indicates the actor is cheerful and will recover.

FUND FAIR RESULTS

THE WINNERS OF THE VARIOUS ARTICLES ARE ANNOUNCED.

The Bazaar Closed in a Blaze of Glory—
Exciting Events in the Popularity Contest—Auction Sale of the Goods Left Over—Echoes of the Great Event.

The closing of the Actors' Fund Fair at the Seventy-first Regiment Armory Monday, May 16, was a brilliant event. The biggest crowd of the week was present to witness the drawing of winners' numbers. A gorgeous display of beautiful gowns and the general dance on the drill room floor proved of inestimable interest to the thousands present. The lucky numbers, the names of the article and the winners will be found in the following list. With possibly one or two minor exceptions the list of drawing is complete. There is still to be accounted for a Bohmer piano. As the number of tickets sold on the piano failed to reach the cost, the money on these tickets will be refunded. The list:

C218. Alice car, Payson Graham, East Orange, N. J.; C209. Buick car, Lee Agnew, 437 Fifth Ave.; 1147. diamond necklace, Agnes Wilson, 805 W. 80th St.; M62. gold jeweled bag, Clementine Dundas, 635 West End Ave.; H96. diamond bracelet, Mrs. Pinson, 18 Bay 31st St.; Brooklyn; 859. Steady verti-grand, Mrs. E. G. Youngs, 101 W. 86th St.; 67. Mansfield piano, Miss Hagan, 105 E. 20th St.; 22. motor boat, H. Regensburg, 184 Canal St.; D478. \$500 in gold, Helen Harriet, 200 W. 80th St.; 61. pearl necklace, Charlotte Walker, 171 W. 71st St.; A84. 32-piece silver set, C. L. Storie, 1909 Broadway; 65. \$500 traveling bag, Julian Street, Greenwich, Conn.; A81. pearl and diamond necklace, E. F. Davis, 2140 Clarendon Road, Flatbush, Brooklyn; 100. \$100 Bell suit of clothes, E. H. Heris, 600 W. 157th St.; 103. order for 350 taxicab tickets, Mrs. Fred E. Grant, 300 W. 100th St.; 800. transportation San Francisco and ringside seat at the fight, H. E. Vermilue, 864 W. 149th St.; 1111. bust of President Taft, Roy Atwell, Lamb's Club; 923. lot at Huntington, L. I., Allen Walker, 118 W. 80th St.; 844. Billie Burke, canoe, Francis Wilson, Criterion Theatre; 81. lot at Nislen Terrace, L. I., Cora M. Andrews, 65 W. 45th St.; 936. painting of Mrs. Pike, C. E. Proctor, Great Neck; 7. Nance O'Neill morning set, Louise Drew, 40 W. 14th St.; 29. cut glass mayonnaise dish, E. G. Youngs, 101 W. 85th St.; 55. 1 pillow plume, Mrs. A. Gehle, 1843 Park Ave.; 14. breakfast cap by Tappe, Mrs. P. McDonald, 310 W. 72nd St.; 18. Ocell doll, Mrs. Geller, 297 W. 84th St.; 16. white silk parasol, Mrs. L. D. Poole, 905 West End Ave.; 153. P.W.L. champagne, Carzart, Plaza Hotel; 134. P.W.L. 2-piece silver set, C. L. Storie; 844. diamond scarf pin (A. M. Palmer), G. W. Freeman, 3004 Lexington Ave.; 30. Julia Deane silver necklace, 350 7th Ave.; 10. embroidered table cover, 145 W. 10th St.; 80. Barrett doll, Bernice Allen, 5101 1st Ave.; 65. gentlemen's scarf pin, Gladys Claire, Van Cortland Hotel; 9. gold Gillette set, J. O. K. Players Club; A86. pillow, Miss Mirman, 525 St. 55th St.; 84. Harlow hat, J. P. Finlay, 321 W. 84th St.; 80. Françoise hat, Mrs. E. L. Life Insurance Company; 890. Dolly Varden hat, Mrs. William Palmer; 68. embroidered hat, J. C. Wilson, 128 Broadway; 78. silver, Miss Kuhn; 60. Mrs. Kidder's pocket, J. C. Grimmer; 10. hat, Mrs. D. O. Brown, 454 W. 10th St.; 200. W. 80th St.; 40. Helen Harriet, 200 W. 80th St.; 20. Helen Russell doll, Fannie Ward; 20. gold chain, Elaine set, Mrs. James, 237 W. 34th St.; 1380. Jimmie Valentine safe, Mrs. F. E. Brown, Norwalk, Conn.; 45. three-piece coffee set (silver), Miss Stranahan, London; 74. Jessie Sadler doll, P. Mar, 335 W. 45th St.; 158. Mahler hat, Pat White, Trocadero Theatre, Philadelphia; 370. Mary Manning pin, J. P. Farson, Jr.; 31. Broad St.; 312. Mattie Williams doll, J. Conklyn, Empire Theatre; 1. Richmond Suction Cleaner, Mrs. Winchell Smith, 1673 Broadway; 325. three-piece silver set, H. E. Tied, 324 W. 80th St.; 34. Child's automobile, Edward Locks, 324 W. 81st St.; 155. razor and soap, D. W. Steinhauer, 34 Pine St.; 60. coaching trip and dinner, Barclay, Calumet Club, transferred to Nell Gryn, 384 W. 14th St.; 14. thermos set, Mrs. Donald Brian, 40 Washington Square; 584. diamond and pearl pin, James K. Walter, 325 W. 105th St.; 110. perfume orna, Louise Rouns, 210 W. 80th St.; 10. perfume orna, Mrs. L. V. 560 E. 87th St.; 22. gold, E. C. Colby, 1700 Broadway; 82. rhinestone hat, Mrs. A. M. De Lamer, 329 Westminster Road, Flatbush, N. Y.; 190. Park and Tiffand candy, Acton Davies, Evening Sun; 081. Dew doll, H. Coleman; 48. hat, Mrs. E. C. Child's quilt, Miss Mercey, 75 Summit Ave.; Kimburel, N. J.; 27. chocolate set, H. Kerty, 1035 5th Ave.; A88. Hippodrome doll, A. Wagner; 64. cushion, G. D. Ocon, 55 Wall St.; 74. Harlow hat, Mrs. J. S. Blackton, 135 Franklin Ave., Brooklyn; 127. gold shaving set, Dell Henderson, 230 W. 45th St.; A148. auto hat, C. D. Moon, 612 W. 184th St.; 6. clock, Mrs. William Hanline, 312 Manhattan Ave.; 184. corset, Edna Chase, 204 West 80th St.; A187. Belle Blanche doll, May Smith, 1291 Bergen Ave., Brooklyn; 88. Julia doll, Alma Carles, care of Mrs. Faine, Knickerbocker Theatre; 859. Chrystal Hearn doll, M. Oppenheimer, 67 E. 80th St.; 89. Julia Rolfe doll, Julia Rolfe, E. W. L., 1000 Broadway; 9. crazy quilt, Dr. M. Thompson, 165 Lexington Ave.; 15. basket of fruit, Louise Dresser, 31 Fletcher Ave., Mt. Vernon, N. Y.; 74. A. H. Barrett doll, G. H. Rockwood, 826 W. 85th St.; 65. brass stand, C. W. Mathison, 1880 Broadway; A62. hammock, Thomas Browder, 54 W. 97th St.; 85. gentlemen's Panama hat, D. C. Haugh, 87 Park Ave.; 184. Terrasini china, Faith Baldwin, 75 Brown St., Brooklyn; 92. Morris gown, Miss Jacobs, 12 W. 83rd St.; 4. embroidered centerpiece, Mrs. Harry Leighton, 391 Central Park West; A27. 85 in gold, Kateela Louka, 615 St. Marks Place; 81. Juliet doll, Charlotte Abrams, 850 Hewitt Place, Brooklyn; 11. bottle of perfume, Mrs. A. Childers, Chappanna, N. Y.; 25. hat, M. Taylor, 154 Chappanna, Brooklyn; 14. porch set, J. A. Green, 545 W. 148 St.; A43. brass bed, Leona Torrence, 129 W. 48th St.; 11. Bower-Loomer hat, 139 43rd St.; B63. Annie Freeman pillow, L. Kling, 138 West Broadway; 81. Terrasini doll, Dr. Phillips, 125 West St.; N. Y.; 12. Nance O'Neill doll, Well, 410 Broadway; 62. green pillow, Mrs. R. Livingston, 165 W. 151st St.; C24. water color, A. W. Hagg, 100 W. 162nd St.; 101. student's lamp,

Miss Winslow, 114 Pierpont St., Brooklyn; B82. chiffon scarf, L. B. Currier, 511 W. 129th St.; 13. autograph letters, M. Manney, 216 W. 100th St.; 96. bathing suit, George Graham, 100 Claremont Ave.; A42. Dorothy doll, L. H. Nutting, 222 W. 82nd St.; 66. picture President Taft, Mrs. McIntosh, 8101 W. 82nd St.; 8. Smith's picture, Katharine Quackenbush, 8 E. 94th St.; A61. Park and Tiffand candy, Mrs. Lagan, Cammeyer Building; 11. Kittle doll, W. F. Engle, 42 Broadway; 4. Belle Meade sweets, Margaret Sinclair, Globe Theatre, 833 Marth Washington; doll, H. G. White, 77 Leonard St.; 2. Candelabra, Starkweather, Yale Club; 12. pearl necklace, J. H. Lackey, Flatiron Building; A118. hand painted tankard, Mr. Jerome, Hotel Woodward; 114. brass reading lamp, H. Buckerman, 80 Broadway; A38. Gillette traveling bag, Dixon, Hotel Albany; 83. Baby Burns doll, Mrs. Murty, 515 Fifth Ave.; 11. cane and umbrella, W. R. Ware, 233 W. 80th St.; A2. green and gold pillow, Miss Hess, 527 W. 110th St.; D71. lot at Westhampton, Rob Taylor; B89. white silk scarf, Mrs. F. K. Long, 900 Castleton Ave., Huntington, L. I.; 13. Odorous hat, Mrs. Pope, 145 Amsterdam Ave.; 21. Bendel hat, Clara Ode, 308 W. 95th St.; 48. fashion doll, M. Mercereau, 589 W. 184th St.; 33. painted scarf, Mrs. McCarthy, 531 Audubon Ave.; 23. hat, Mrs. Meyer, 531 Madison Ave.; 15. silk petticoat, Mrs. B. Storer, 183 W. 143rd St.; A5. humidifier, William Harris, Actors' Fund; 2. black traveling bag, Mrs. L. M. Haviland, 8750 Broadway; 68. glass flower vase, Eliza Hoffman, 108 W. 143rd St.; 184. doll, Jessie D. Hill, 208 Second Ave.; 18. Carpane hair treatment, Mrs. R. Wren, 412 South Ninth Ave.; Mt. Vernon; 180. electric chair, set, Mrs. J. Mangman, 444 Bergen St., Brooklyn; B27. Jack London's book, Actors' Fund Home, Staten Island; 15. parasol, Mrs. Heller, Hotel Savoy; 11. painted pillow, Mrs. B. Storer, 183 W. 143rd St.; B11. Taylor hat trunk; 7. 405 Clermont Ave., Brooklyn; H84. autograph album, Daniel Fromman, Actors' Fund Home; 348. hammock, Maybelle Deane, 178 W. 51st St.; 82. leather hand bag, J. C. O'Connell, 60 William St.; 148. B. Hungarian vase; J. J. Van Pelt, 384 Broadway; B200. lamb leather Club; H4. Mildred Holland doll, J. E. Williams, Club; 40. W. 15th St.; A42. silver vase, E. C. McCallum, 100 Fifth Ave.; 2. rug, F. Washington, Lamb's Club; A83. bronze lamp, Mrs. Helen Schiff, 61 E. 93rd St.; A29. sterling silver and glass vase, Mrs. Lieberstein, 811 West End Ave.; B3. gold parasol handle, Mr. Deutsch, 16 W. 32nd St.; B90. silver sandwich dish, Jim Buckley, Holland Home, Fifth Ave.; B30. mandarin coat, Sara A. Palmer, 310 W. 86th St.; A25. Persian rug, Frank Robinson, 24 Union Square; A42. silver mug, Mrs. A. M. Palmer, 810 W. 90th St.; A35. Billie Burke frame, F. A. Donohue, 324 W. 90th St.; B80. clock, Roebuck, 315 W. 51st St.; 25. sterling cigar lighter, E. L. Walker, New York Club; A43. silver vase, J. C. O'Connell, Fire Department; B28. mirror, L. Henderson, The Playhouse; 119. gentleman's dressing gown, Mrs. Alexander Dow, 1 W. 85th St.; 6. Baby Burns doll, E. D. Cohen, 8 West 85th St.; 23. pink and black shawl, Helen Heming, 158 Claremont Ave.; 1. glass doll, H. C. O'Connell, 27 E. 122nd St.; 42. Ed. Chapman doll, Dorothy Haskins, 170 W. 73rd St.; B93. May Hengler doll, Billy Hias, 150 W. 45th St.; B48. gold and pearl pin, A. Blumbers, 20 Broad St.; 68. hand-painted china plate, O. M. Steinman, 96 Beekman St.; 15. Hendricks doll, Clara Soss, 70 W. 73rd St.; A81. rug, H. C. O'Connell, born, 12 E. 87th St.; B3. gentleman's silk hat, Mr. Toumey, 80th St. and Broadway; 84. ten of coal, Alice Davis, 412 West 44th St.; A33. art tray, Mrs. Adams, 306 W. 80th St.; 73. silver vase, H. C. O'Connell, 27 E. 122nd St.; 70. suit of clothes, Jack W. 44th St.; 328. order for 350 taxicab tickets, Mrs. E. L. Tied, 144th St.; 87. Martha Washington doll, Emma McManus, 157 E. 71st St.; 403. smoker's set, Pittsburgh, 128 E. 34th St.; A82. kimono (Nat'l Soc., N. Y.), J. D. Williams, 135 E. 80th St.; 78. 55 in gold, Mrs. E. J. Livan, 407 W. 123rd St.; 81. decorative pillow, glass vase, Knopf, 99 Riverside Drive; 73. lace collar, Julia Curdie, 557 W. 124th St.; 137. Amelia Hingham hat, Julia Grey, 117 E. 17th St.; 261. Dutch doll, Miss Parks, 244 W. 44th St.; 191. lady's golf watch, G. E. Gensola, Roosevelt; B17. parasol, E. E. Evans, 150 Columbia Heights, Brooklyn; 161. Lillian Russell hat, Mabel W. Coy, 108 W. 46th St.; 22. Mrs. Hubbard facial treatment, Sara Palmer, 310 W. 90th St.; C12. mode gown, E. W. Pierce, Hotel Irving, Gramercy Park; 1618. Florence Reed ring, George Breman, Lane Club; 224. statuary, William Newman, Garrick Theatre; 14. statuary, 1312 E. 11th St.; 20. bronze, Mrs. E. C. O'Connell; Edith Nichols, 29 Claremont Ave.; 75. Ann Murray doll, Daniels, care of O'Connell; M1. vest (A. O. F.), H. Wolf, 135 W. 45th St.; 86. cushion, W. G. Wexler, 11 Wall St.; 6. corset, Mrs. E. C. O'Connell; 68. 818th Ave.; 184. Wade corset, Pauline Frederick, 50 Central Park West; 70. writing set, C. P. Wilcox, 44 Fifth Ave.; 89. satin cushion, Mattie Hanson, 1159 Longfellow Ave.; 12. brooch book, Eme Gerson, Actors' Fund Home; 884. Richmond Suction Cleaner (A. O. F.), Charles C. Hanner, 237 W. 90th St.; A90. pink silk kimono, M. Benedict, 130 E. 87th St.; 34. blue hat (P. W. L.), Mrs. Kelly, 302 W. 82nd St.; B07. 35 in gold, Audrey V. Hall, Stamford; 35. rug, Mrs. E. C. O'Connell; 15. gold Felix Morris, 290 W. 88th St.; 18. order for serving general food, Mrs. J. A. W. 1778 Croun Ave.; Bronx, N. Y.; A53. magnum of champagne, Francis Wilson; 63. pink silk glove case, Miss M. Heller, Hotel Savoy; 146. cut glass bowl, E. B. Nye, 27 W. 44th St.; B66. Una Broadway; 188. hat, Mrs. L. L. 184 E. 70th St.; 152. baby doll, Mrs. J. V. Van Emery, 25 Cambridge Place, Brooklyn; B48. Crosby corset, Vivian Townsend, 189 W. 80th St.; 14. Bonita

By L. H. GREEN, Auctioneer
Absolute Auction Sale of Residential, Water Front
and Business Lots Comprising All of the
Property known as

"WOODCLEFT"

at
FREEPORT, L. I.
JOHN J. RANDALL'S LATEST AND BEST
DEVELOPMENT

"Woodcleft" occupies over 1 square mile of the choicest water front property in Freeport, is valued at over \$2,000,000, and consists of over 5,000 lots.
All of these lots, together with 25 of the most modern up-to-date artistic and unique bungalows and 10 modern residences.
We shall offer at PUBLIC AUCTION, commencing DECORATION DAY, May 30th, at 2 P. M., and continuing each day at same hour for two weeks (Sundays excepted.)
Positively the largest auction sale of valuable property ever offered in New York or vicinity.
Sale will be held on the premises under mammoth tent.

RAIN OR SHINE
Lots will be sold in plots of two or more as desired.

Freeport is located on the South Shore of Long Island, about 22 miles from Herald Square, about 40 minutes by Long Island R. R., most prosperous and beautiful suburb of New York. "Woodcleft" is only 10 minutes' walk from the depot, directly on trolley, and is the Water Front Section of Freeport. It occupies over one square mile of territory; over one million dollars have been spent in developing and building operations (more houses to-day being built in the tract than on any other on Long Island). Wide streets, grandiose sidewalks, city water, gas, electric lights, 2 good hotels, yacht club, bathing, and fishing.
We have many professional people already living at "Woodcleft." Lots in "Woodcleft" were lately donated to the Actors' Fund and "The White House."

This property is now being offered to the public for the first time, although over 1,500 lots have been sold to actual buyers.
EASY TERMS! Of only 10 per cent. in cash and 3 per cent. in monthly installments, or 70 per cent. can remain on Bond and Mortgage.

HOW TO GET THERE:
FREE EXCURSIONS from New York direct to Freeport and back.
Leave New York East 34th St. Ferry 10.30 a. m., 12.30 p. m., and 1.50 p. m. Leave Long Island City 13 minutes later.
Trains leave Brooklyn 11.05 a. m., 1.06 p. m., and 2.06 p. m.

Our Agent will be in the Waiting Room of Depot at Long Island City and also at Flatbush Ave. Station (Street entrance upstairs) with Free Excursion Tickets to Freeport, and return. Agent will wear large Green Badges marked "Auction Sale, Woodcleft, L. H. Green."
For further particulars call or address L. H. GREEN, 355 Fifth Avenue, New York City.
Tel. 4489 Madison 82.

TUCKAHOE, WESTCHESTER CO., N. Y.
Artistic Residence, Ready for Occupancy
All the latest improvements: 23 rooms; six bathrooms and conservatory; Italian and vegetable gardens; stable with garage and lodgings; around, one acre. All representing a cash investment of over \$50,000. Will sell for \$42,000; \$12,000 down, balance mortgage. Will also dispose of part or whole furnishings, carriage, harness, etc., at reasonable prices.
Real home for an artist; 45 minutes from 42nd St. High elevation and unexceptionable neighborhood. Address Napoleon Thompson, 34 East 22d St., N. Y. City.

assistants at this booth were Rosalie Knott, Ruby Ross Brammell, Julia Ralph, and Helen Ross.

Fred Niblo and his charming wife, Josephine Coban, were two of the indefatigable workers at the soda counter on the closing night.

Marcelita Esmonde, besides the thanks of her co-workers, has a pair of blistered hands as a result of her week's work drawing sodas.
In daily attendance at the tournament alleys were Minerva Florence, plus her box of cigars, and Harry J. Lane, while commendation is also due William Buckingham and J. H. Gerhardt, who watched over the "open" alleys. Eva M. Unsell was one of the best sellers of bowling tickets on the main floor. This committee also sold chances on the lot at Huntington, L. I., Mary Duncan proving a successful saleswoman.

Edmund Breeze made his second appearance of the week on Monday night and was immediately the center of a congratulatory group.

John Drew was one of the late stayers on the closing night.
Lucile La Verne proved a persuasive auctioneer and disposed of many of the fancies at their true value. Miss La Verne was still earning dollars for the Fund after many of the booths had been dismantled.

The Smokers' Booth drew a big crowd during the final disposition of its wares. Many a month's supply of "smokes" were corralled at bargain prices.

A COMPETENT TEACHER.

Edwin Gordon Lawrence, who has had more than thirty years' experience, has removed his School of Acting to studio 404, Carnegie Hall. Mr. Lawrence has a practical training school for the stage, and pays special attention to voice culture, so much neglected nowadays in the training of young actors. Since the decadence of the old school of actors—the regular stock company which practiced in a range of plays that made elocution in its best function necessary—speech on the stage has steadily deteriorated. That Mr. Lawrence is equipped to teach in this special line is evident from his book entitled "The Power of Speech," which is highly esteemed by all actors who have read it.

NOTES OF THE FAIR

The Doll Booth, presided over by Mrs. Claude Hagen and Mrs. Leona L. Ross, added over \$2,400 to the Fair funds. Able

THE THEATRICAL SITUATION

Interesting Developments Continue to Be the Order in the Disagreement Between Producing and House Managers—Belasco Orders His Name Down in Washington.

Interesting developments continue in regard to the theatrical situation, produced by the organization of the National Theatre Owners' Association, under the presidency of John Cort, and the declaration for "the open door" on the part of the managers who make up the membership of this body. The fight breaks out in various places and the situation is taking on a complex aspect.

Locally the storm centre the past week was the headquarters of the National Association of Theatrical Producing Managers in the Times Building, where action was taken Wednesday afternoon in the matter of several of the members who resigned last week. This action took the form of a resolution expelling from the association A. L. Erlanger, Marc Klaw, George M. Cohan, Joseph Galtes, A. W. Dingwall, Frank McKee, James Forbes and Frederic Thompson on the grounds of "conspiring to wreck the organization and for conduct unbecoming members." Henry B. Harris, William Harris and Jesse L. Lasky, who were out of the city, were given two weeks' time to appear and answer the charges against them. It was stated that twenty new members were elected at the meeting on Wednesday. The present membership of the Board of Directors is as follows: William A. Brady, Henry W. Savage, William T. Connor, representing Dillingham and Connor; Charles Yale, Sam Scribner, Jules Murry, Gus Hill, A. H. Woods, Hollis E. Cooley, Fred. C. Whitney, Henry Clay Miner, John A. Himmelein, Harry Doel Parker and B. E. Forrester. Henry B. Harris and Joseph Brooks, who resigned on the preceding Saturday, were also members of the board. Their places had not been filled at last accounts.

The only one of the resigning members who had anything to say about Wednesday's action of the association was Joseph Brooks, who gave out the following letter as a copy of one he sent to the Producing Managers' Association:

I have your favor of the 17th inst. That the instigation of the letter lacked the courage to sign his name was undoubtedly due to the fact that the statements are and were known to be false. The letter was no doubt written for publication and for the purpose of giving free advertising—or I should say notoriety—to one or more of your members. I have resigned and that ends it, for I, on my part, am not so hungry for free advertising as to engage in this belated controversy.

The communication to which Mr. Brooks refers is a letter sent him Tuesday by the directors of the association accusing him of having taken certain books and records of the association from the rooms in the Times Building, to which, it was alleged, he had no right.

Another important step was taken on Thursday at a joint meeting of the National Association of Producing Managers and the representatives of the National Theatre Owners' Association, consisting of John Cort, J. J. Coleman, Albert Weiss, C. P. Walker, and Jake Wells. At this meeting an agreement was reached which is expected to eliminate sundry "graft" features of dealings between managers of theatres and managers of attractions which have proved profitable to the former and a vexatious source of annoyance and injustice to the latter.

The meeting ended without dispute and with an agreement on the part of both associations. The Theatre owners pledged themselves to fair dealing in every respect without discrimination against any producing manager regardless of his affiliations. The two associations agreed to adopt means to eliminate alleged "graft" in theatre management, producing and booking of plays, both bodies pledging themselves to maintain the theatre owner as a free agent in the theatrical world.

It was decided that a committee from both associations be appointed to have full power to settle disputes if any should arise between the members of the associations as to terms demanded by either party, or any complaints of either side. It is the intention of this committee to eliminate lawsuits and to provide for the immediate adjustment of all disputes.

This committee was also directed to prepare a report upon a full plan of operation between the two organizations. This committee will act upon plans for co-operation

between the two associations, which will otherwise remain separate.

The joint committee began its work on Friday evening. Klaw and Erlanger issued a statement that they would not in future reply to anything emanating from the opposition camp.

In the meantime the energy of the members of the syndicate forces affected by the defection of the one-night-stand managers will be directed to acquiring new theatres in towns which are in the open-door circuit, and a deal was closed last week between Klaw and Erlanger and Joel Hunt, of Atlanta, for a ten-year lease of a new theatre to be built in that city immediately. The theatre is to be fireproof and first-class in every particular, and doubtless will be the handsomest playhouse in the entire South.

Clark Howell, editor of the Atlanta Constitution, when he heard of the deal, telegraphed Klaw and Erlanger as follows:

In the new theatre which you have leased, situated at the corner of Edgewood and Exchange Place, you have by far the best location in Atlanta and in every way an ideal one. Every street car in the city passes within less than two blocks of the site and many of them directly in front of it.

It is the intention of Klaw and Erlanger to book in this new theatre the attractions that formerly were sent to the De Givie Grand Opera House of Atlanta.

John Cort discussed the outlook in a highly cheerful mood, saying:

"The producer today is in the best shape he has ever been in his life. If a new manager, with small capital, produces a New York success either in the Shubert house or a syndicate house, he can take that show to Klaw and Erlanger or to the Shuberts and drive his own bargain to cover the big Eastern cities, and after he has made that bargain he has all America open to him through the medium of our booking."

"There will be more new performances next season than ever before. As an idea of the work already done by the new movement, the time for Seattle, San Francisco, Los Angeles and Salt Lake City is already filled, and with attractions which have never before been seen in the West."

David Belasco has entered aggressively into the situation, as evidenced by the news that he canceled the engagement of Frances Starr in The Eastest Way at the West End Theatre, Manhattan, and the Majestic Theatre, Brooklyn, for the weeks of May 23 and May 30. Both theatres are under Shubert management. He also, it is alleged, directed the Shuberts to remove his name from over the portals of the Belasco Theatre in Washington. This playhouse, formerly the Lafayette Opera House, was acquired jointly by Belasco and the Shuberts in their first fight against the syndicate, about five years ago, and the lease is in their names. Belasco's five-year contract to book his various attractions there has expired and the agreement will not be renewed. It is open war between Belasco and his old associates from now on, and the Belasco attractions in Washington will be sent to the National Theatre.

The out-of-town situation in certain centers through the West is considerably muddled, and probably nowhere more than in the coast cities. The Portland Journal of May 6 gives a good bird's-eye view of the situation in that section:

Will the Shubert attractions be played in the Portland Theatre, the Russell and Drew showhouse, or in the new Heilig Theatre of the Northwestern Theatrical syndicate during the season of 1910-11?

Calvin Heilig, president of the Northwestern Theatrical syndicate, the Northwestern booking circuit which broke away from Klaw and Erlanger last week, who returned last night from New York, and W. M. Russell, of Russell and Drew, gave different answers to that question to-day.

"All Shubert's first-class attractions will be played in the Heilig Theatre during the coming season," said Mr. Heilig, "as will other attractions produced by managers who have been affiliated with Klaw and Erlanger."

"Well," said Dad Russell, "Mr. Heilig said, 'If there is any attempt made to put on Shubert attractions at the Heilig I'll get out an injunction restraining their production. And the same thing will apply to Seattle.'"

So that is how the situation stands to-day. Mr. Heilig declared that when the new Heilig Theatre is opened in September he will begin putting on Shubert attractions, and that the Shuberts have gone even so far as to promise him a "big bit" with which to open the showhouse.

"The Shuberts have agreed to give the Northwestern Theatrical syndicate an opportunity to select any productions it wants for its houses," averred Mr. Heilig. "There is no use quarreling about it—we will get all the best shows."

"That's strange," commented Mr. Russell. "We have all of the Shubert attractions for the season booked for the Alhambra Theatre in Seattle and the Portland Theatre in Portland. Our contract is ironclad and cannot be broken. The Shubert attractions cannot be taken from those two houses unless we are bought out." It is a peculiar situation. The Alhambra Theatre Company is owned in half by Russell and Drew and in half by Sam S. and Lee Shubert. It, in turn, owns the Portland Theatre in Portland and the Alhambra Theatre in Seattle. Mr. Russell is asking why in the name of heaven would the Shuberts deliberately and wilfully take their own productions from their own houses. He doesn't think they will. But Mr. Heilig comes back on the next tack and asserts unequivocally that he will book all the Shubert attractions, the same shows that Russell and Drew have booked for the Portland and Alhambra theatres.

Mr. Heilig, as president of the Northwestern Theatrical syndicate, of which John Cort is manager, says the syndicate has control of the Northwestern bookings of the big shows and will put them in the Heilig Theatre in this city and the Moore Theatre in Seattle. Figure it out for yourself.

The Northwestern Theatrical syndicate, which for long was the stronghold of the "theatrical trust," at the head of which were Klaw and Erlanger, broke away from the combination last week in New York, as did several other big booking concerns and the great majority of the producing managers.

"I went to New York to ascertain our bookings for 1910-11," said Mr. Heilig. "When I called on Klaw and Erlanger I was informed I could only have fourteen productions, for the reason that so many producing managers were playing independent circuits. Klaw and Erlanger advised us to go to the Shuberts and see what they would give us. We went, and the Shuberts promised us everything they had. So did Liebler and Company, and Brady and Henry B. Harris and Savage. Now, in addition to the attractions of those managers we are to have all the Shubert shows."

"We have no fight with Klaw and Erlanger. They produce only two pieces—Ben-Hur and The Round Up—and probably will send those to us. And we will get the Belasco and Frohman attractions, too. We will have a better line of shows than before."

"Well, they won't get the Shubert shows," said Mr. Russell.

In Chicago the syndicate will have six theatres next year. The new Blackstone Theatre represents the joint interests of Charles Frohman and Klaw and Erlanger, as well as the Powers, the Illinois, the Chicago Opera House and the Olympic Theatre. William Harris, president of the company owning the Colonial Theatre, will, of course, book through Klaw and Erlanger. The Blackstone will open about Nov. 15, with William Gillette as the attraction.

SPORTS OR BUTCHERY?

The following article by Mrs. Fluke recently appeared in the Boston Herald:

A rather brusque and plain spoken correspondent writes that "ex-President Roosevelt is just now returning from an exhibition that is a disgrace to civilization."

It has been suggested, I believe, that some sort of public protest be made in this connection—this protest to be signed by thousands of names, and to bear tangible witness to the fact that thousands of American men and women do not regard Mr. Roosevelt as the best example of representative American manhood, enlightenment or progressiveness. A distinguished man has recently said, "I doubt whether there is an active anti-cruelty in this country who would be unwilling to sign such a protest."

The most serious blow dealt the humanitarian movement in modern times is the blow it has received at the hands of ex-President Roosevelt. Men and women the world over who most appreciate the better qualities of our ex-chief executive cannot sympathize with nor admire his African exploit, and its approval by a magazine of unimpeachable respectability.

Thousands of American boys desire to emulate the President. How is it possible to measure the mischievous effect of the jungle enterprise upon reckless and often naturally cruel youth? Small bravery is required in the killing of wild animals and no atom of nobility.

In the matter of the destruction of animal life it may be that the attitude of the butcher is nobler than the attitude of the hunter. One may at least say in defence of the butcher that he is indifferent. The hunter owns to a thrill of rapture as his bullet pierces the heart of the bird or his knife tears the throat of the frightened doe.

If the humanitarian idea is progressive and right, then the ex-President's act is unprogressive and the reverse of right. The question arises, how far should a man of great celebrity feel it incumbent upon himself to restrain any public exhibition of a natural instinct, when such exhibition implies danger as a menace to ethics accepted and taught by many enlightened and worthy persons?

We all know the status in the calendar of crime of the destruction of life. How far are we sure that we have a moral right to destroy animal life, since man no longer denies the fact that all life emanates from the same life principle, and that all living things belong to a universal kinship? We all know that dangerous animals must be destroyed when they menace the safety of

OLA HUMPHREY.



Ola Humphrey, who left America several years ago for Australia to star under J. C. Williamson's management and played there for more than two years, has been in England for some months. Recently she produced a playlet at Palace Theatre, London, adapted from the French by Michael Morton, and dealing with the life of Sophie Arnould, time 1764. Miss Humphrey and the playlet made an instantaneous hit, but the run of the sketch was suddenly terminated by Miss Humphrey's illness, who was removed to a private hospital and operated upon for appendicitis. She has sufficiently recovered to visit friends near London.

man, but in this destruction there should be an economy of cruelty. To consider the destruction of life as a pleasurable sport is hardly in harmony with progressive thought of any sort. As Frederic Harrison has written: "The death and pain inflicted should accord with the necessities of civilization, and to the ultimate protection of the vanguard of the animal world as a whole, of which man is only the guardian. Above all else, those who inflict suffering and death upon the animal world should search their own soul faithfully, and be sure that there lurk therein no trace of enjoyment in the infliction; no brutal insensibility of our action; no wanton curiosity; no diabolical passion of vanity or ambition." And it is proper to ask if Theodore Roosevelt was moved by any of these impulses and emotions in his death-giving course through the African jungle?

Many hunters would have us believe that hunting possesses a noble and uplifting aspect. Some even protest that the killing of game is the lesser part of the huntman's pleasure in the "sport." Hunters would have us believe that the passionate love of nature is the lure that bids them take up gun and rod and depart into the wilderness. As a matter of fact, the greatest lovers of nature have not been hunters. May I be permitted to quote what one of these lovers of nature has written? "Go out, my brother, to the wilderness—out to the virgin loveliness of untouched nature, where sodden man has not yet littered the wilds with his 'improvements'; loiter among winding streams and watch the shadows sleeping in quivering pools, and the water birds splashing up and sailing away out of sight; see the blossoms opening their bright petals to the sun and pouring out their sweetness into the radiant air (the cowslip, the violet, the wild rose, and all that darling array that makes Nature so incomparably fair in the Spring); listen to the bees on the sweet-scented willows, the tinkle of distant bells, the love song of the catbird in the thicket, and the sad, sweet longing of the dove; lie down on the bank in the sun and listen to the low music of the waters and the footsteps of the breeze on the tree-tops, and beyond, through the rifts of drowsy greenery, see the beautiful blue sky; oh, how beautiful and blue, with its silvery fleets sailing silently out of the west!—and then, if you honestly feel like killing something, feel as if you must become the author of an ill-smelling carcass of some kind, go home, my brother, as straightaway as you can, and hang yourself by the neck until dead!"

CLARA MORRIS ILL.

Famous Actress Victim of Nervous Breakdown and Partial Blindness:

Grave anxiety is felt for the outcome of the illness of Clara Morris, who has been confined to her bed since last March suffering from a nervous breakdown and threatened with permanent blindness. Her family physician, Dr. James D. Miller, admitted on Tuesday last that the famous actress is seriously ill at her home, 537 Riverdale Avenue, Yonkers, but gave it as his opinion that there is no cause for immediate anxiety. Her sight has been threatened for the last three months as the result of her shattered nervous condition, and at her home it was admitted that she had been steadily losing vitality since the latter part of the winter. It was said that her vision has been growing dim, and that several specialists had been called in, without being able to afford her any material relief. Her husband, Frederick C. Harriot, and Mrs. S. J. Morris, her mother, are with her. No visitors are allowed to see the patient.

A turn for the worse was reported Friday evening. A consultation of physicians, including Drs. Miller, Lemard, Hartley and Markle, of New York, and Dr. Belcher, of this city, was held at the Harriot home. At the end of the conference one of the physicians said all hope had been abandoned of saving the eyesight of Mrs. Harriot, the effort now being directed to preventing another relapse, which, should it occur, doubtless would result in the patient's death.

THEATRE FOR JAMAICA.

Richard Hyde, president of the Hyde and Behman Amusement Company, will soon add to his already large holdings of theatrical property. In Brooklyn he owns several playhouses, and within the last three years has built theatres in Pittsburgh and Chicago. His latest acquisition is in Jamaica, L. I. On Wednesday, May 18, Mr. Hyde purchased a most desirable plot with a frontage of 87 feet on Fulton Street, running back 334 feet to Fleet Street. The price is said to have been something less than \$100,000. The plot is directly adjoining the Jamaica post office and opposite the town hall. The Long Island Railroad station is almost directly in the rear, and with its numerous connections places the theatre in a section which will be convenient for a large territory of Long Island. No time will be lost in rushing the building operations. Mr. Hyde has already placed the order with his architects, and in the fall, or early winter at the latest, Jamaica will have one of the most completely equipped theatres in Greater New York. The building will combine an office building and theatre and will cost about \$300,000. The theatre will probably have a seating capacity of nearly 2,000 and will be thoroughly fireproof, with all the modern improvements that can be designed. President Hyde thus far has declined to say what he intends shall be the nature of the attractions to be played there, but it is likely that first-class dramatic organizations will be booked by Klaw and Erlanger, for it is argued that the immense population of the surrounding territory will give fine support to such a theatre.

With its railroad and trolley connections, which bring a score of small towns within a radius of five miles into close touch with Jamaica—such as Flushing, the Rockaways, Springfield, Hollis, Queens and others—the site should be ideal.

FIRST NEW YORK WINTER GARDEN.

Plans were filed May 18 for the erection of a new building of large dimensions to be known as Lew Fields' Winter Garden and to be operated under the management of Mr. Fields. The structure is to be built on the property on the North side of West Fifth Street, between Broadway and Seventh Avenue, formerly occupied by the American Horse Exchange. This property is owned by William K. Vanderbilt, Jr., who has recently leased it to the Fifth Street and Broadway Company, of which William H. Chesbrough is president, and in which the Shuberts are largely interested. Lew Fields' Winter Garden will be the first place of amusement of its kind in New York City and will be ready to open the first of next January. The entertainments will be elaborate musical and spectacular offerings, on the order of the attractions at the Empire in London and the Winter Garden in Berlin. The plans call for an expenditure of about \$500,000, and include provision for a stage 38 feet wide.

FRANCIS MOREY DRAMATIC AGENCY, INC.

Francis Morey has recently opened a general dramatic agency at 457-8 Knickerbocker Theatre Building. The business will be worked on new lines with managers and artists, and as a special feature will assume the management of a number of prominent dramatic stars. The incorporation has absorbed the "Swayne" plays with full rights to sell and lease. Important contracts have already been closed with several States to handle plays of late stars which have never been produced except under their own management.

DEATH OF OGDEN STEVENS.

The death of Ogden Stevens, a character actor, was announced on Friday at Chicago, where he was playing at the Whitney Opera House with William Morris in My Cinderella Girl. The cause of death was given as heart disease. Mr. Stevens was a number of the Lamb.

AGAINST SPECULATORS.

Assemblyman Foley's Bill, It is Said, Will Pass—It Provides for Fine or Imprisonment.

Assemblyman Foley, of New York City, on May 19 succeeded by unanimous consent of the Assembly in calling up from the laid-aside calendar his bill which amends the Greater New York Charter in relation to illegal use of the public streets of New York City.

This bill prohibits speculation in theatre tickets, and Assemblyman Foley had it passed without objection. He says he has assurance that the bill will also pass the Senate.

This bill makes it a misdemeanor to sell theatre tickets on the street. One who is found guilty of doing so is punishable by a fine of not more than \$500 or imprisonment of not more than one year, or both.

ACTIVITIES OF BAKER AND CASTLE.

In the Bishop's Carriage closed its season of forty-one weeks May 21. This is the last of Baker and Castle's attractions to come in this season. The company will open early in August with Stephanie Longfellow in the role of Nance Olden. Later in the season this clever young actress will be starred in Mr. Baker's new play, Only Ellen. Graustark (Central) company closed its season of forty-one weeks May 18. Gertrude Perry, the Princess Yvette, left immediately for Toronto to join the Al. Wilson company for a number of weeks. Her services are in such demand that her summer vacation will be limited. Baker and Castle are busy arranging for their various companies for the coming season. Mr. Baker is working on a new play that will be produced in October.

BLANCHE WALSH SUFFERS ACCIDENT.

At the Colonial Theatre, Pittsburgh, May 19, Blanche Walsh experienced a severe accident. She had been appearing at the Nixon in the Test. Miss Walsh struck her head against a door in the Colonial Hotel and broke the skin on her face. She smeared the wound with grease paint. Her face swelled and became black. She went through the performance Thursday night, though she fainted twice. Her season ended Saturday night in Pittsburgh, and on June 4 she will sail for France. No permanent disfigurement of her face is expected.

FRANCES NORDSTROM ILL.

Frances Nordstrom, sister of Marie Nordstrom and a well-known leading lady in stock companies, is seriously ill at St. Elizabeth's Hospital on Fifty-first Street. Miss Nordstrom made her first appearance on the stage with Mrs. Pike in Mary of Magdala. She was engaged earlier in the season by Oliver Morosco to replace Blanche Hall as leading lady of his Burbank Theatre, Los Angeles.

AT THE MERCY OF TIBERIUS.

Vaughan Glaser and his players presented At the Mercy of Tiberius, a four-act dramatization of Augusta Evans Wilson's novel, by John P. Rifter and Charles Carver, at the Lyceum Theatre, Detroit, Mich., May 15. The critics predict a second St. Elmo for Mr. Glaser. Supporting Mr. Glaser are Fay Courteney, Frederick Kerby, Hardee Kirkland, Harrison Stedman, William Burnard, James Hester and Virginia Bray.

MAY BUCKLEY RETURNS.

May Buckley, who went abroad to see the production of The Little Damozel, in which she will take the leading woman's part here next season under the management of Henry W. Savage, has returned. She will take a summer's rest at the Rangleys Lakes before rehearsals begin. Cyril Keightley, who was with Billie Burke in Love Watches, will act with Miss Buckley. The initial production will be in Chicago Sept. 15.

EBEN PLYMPTON RECOVERING.

Eben Plympton, who has been seriously ill at Roosevelt Hospital, is slowly recovering from his recent operation.

THE SEAGUERS.

Louise Muldener, who has just closed a successful season with Walker Whiteside in The Melting Pot, sailed for Germany on May 19 to spend the summer, and during her trip she will visit Oberammergau.

STOCK COMPANY NOTES.

The Kennedy Stock company has made a twelve weeks' contract to appear one year each week in each of the following towns of Nebraska: Norfolk, Wayne, Tekamah, Neligh, Elgin and Madison.

Francis Ring, having terminated her tour with Patsy, in which play she successfully starred during the past season, left New York last week for Dayton, Ohio, joining the L. J. Rodriguez Stock company for the summer season, to assume leading female roles.

The Lewis Stock company was particularly well received at Del Norte, Colo., when Mr. Dixie Girl was presented to a very enthusiastic audience at the Richardson Theatre. This company has been doing capacity business all through the famous San Louisa Valley, including the cities of Alamosa, Monte Vista, and Creed.

Max L. Schrade, who closed a short and successful engagement of twenty-eight weeks with the Wallace R. Cutter Stock

company in Chattanooga, Tenn., returned to town last week.

Joseph R. Garry has been especially engaged by the Empire Stock company of Hoboken to play the part of Lynch in The Clansman and also to direct the play.

John B. Cooke, who originated the part of Austin Stoneman in The Clansman, has been engaged for the season with the Empire Stock company of Hoboken. The season opened May 23 with The Clansman as the first attraction.

The season at the Crescent Theatre, Brooklyn, closed with two packed houses on May 14. There was great enthusiasm, and George Allison was obliged to make speeches of thanks at both performances. Mr. and Mrs. Allison (Gertrude Rivera) will return to the Crescent next season.

J. J. Kennedy has joined Coburn's Shakespearean Players for a summer season, playing Sir Toby Belch in Twelfth Night.

John McKenna, who was with the Taylor Stock company the past season, is at East Liverpool, Ohio, visiting his parents.

Charles Walton sailed last Thursday for Savannah, Ga., to play the juvenile under Robert Morris direction at the new Liberty Theatre for the summer months. During the past season Mr. Walton played the juvenile lead with Pauline Hall and Will Archie in Wildfire.

REFLECTIONS.

Albert Ellery Bergh, associate editor of the Columbia magazine, has an admirable article in the June number on Shakespeare's The Winter's Tale, with special reference to the revival of this fairy-comedy by The New Theatre. It is practically a history of the play in England and America, and while it carries fine illustrations of The New Theatre production, it reproduces a number of rare pictures of former productions with reproductions also of ideal paintings on the subject. It is a valuable as well as a fascinatingly interesting article.

Antonio Musiano, of Brooklyn, was convicted before County Judge Fawcett May 11 of blackmail and attempted extortion for having written two letters to Enrico Caruso, the tenor, demanding \$18,000. Musiano was sentenced to not less than three years and eight months or more than seven years and five months in Sing Sing.

Miss Leona Watson, who originated the part of Adeline von Hagen in The Climax, closed her tour in the West last Saturday a week ago, after playing the role 523 times since April, 1909, including numerous extra performances. Last night she resumed her role in the cast which is presenting The Climax at Weber's Theatre during the last week of the season.

Arthur Donaldson completed a successful try-out tour of five weeks in his new Swedish comedy, entitled The Norseman. The tour proved successful and the star was well received in his clever characterization. Some work is to be done on the play during the summer by the author and a new title will be decided upon.

Helene L. Ward closed with The Right of Way at Kansas City, Mo., May 21 and has gone to her summer home in Toronto, Ont., for a few weeks' rest before beginning her regular season.

Marion Hutchins has returned to town after a week's automobile tour in New England.

Sam McCutcheon, of Rock Springs, East Liverpool, Ohio, is at Lancaster, Mo., in the interests of the Hippodrome, which opens May 30.

Gustav von Seyffertitz, stage-manager for Maude Adams, has returned to New York with the scenery models for Chantecler. He reports that Charles Frohman has purchased three French comedies, Vierge Folle (The Foolish Virgin), Boite Sacrée (The Sacred Forest), and En Femme Passa, all of which will be seen in New York.

B. M. Garfield closed his Girl That's All the Candy company at Portage, Wis., last Saturday night after forty successful weeks. Mr. Garfield has been ill for the past two weeks, unable to attend to his business, which was the cause for closing two weeks earlier than intended. Mr. Garfield was taken to his home in Buffalo, N. Y., to recover from his illness, after which he will begin to route four attractions for next season.

Charles E. Bloomer came from Philadelphia to attend the opening of the Actors' Fund Fair. He is now in Albany to consult the State Board of Education in regard to the study of Shakespeare in the public schools. Mr. Bloomer retired from the stage some few years ago, after having played successfully the part of Posty in The Bonnie Brier Bush for a season.

The women composing the Woman's Department of the Actors' Fund Fair have presented Mrs. Ida C. Nahn, chairman of the department, with a solid silver purse in recognition of her faithful and energetic service on behalf of the Fair. The purse was filled with a fitting sum with which she was requested to choose a token in remembrance of her co-workers at the Fair. The presentation speech was made by Mrs. A. M. Palmer, chairman of the A. M. Palmer booth and president of the Rainy Day Club.

George Bevington, the past season with Al. G. Fields' minstrels, and Joseph Simpson and Ethel Potts, of Bright Eyes company, are resting at East Liverpool, O.

Doc Allison, the past season with one of Rowland and Clifford attractions, is at his home in East Liverpool, O.

Joseph Cartwright, of The Babes in Toyland company, is visiting friends at East Liverpool, O.

Arthur Wallover, of the H. H. Frasse attractions, is with his family at East Liverpool, O.

DETROIT.

Vaughan Glaser's At the Mercy of Tiberius Presented for First Time Here.

The Garrick was dark, May 16-21. A heavy advance sale of seats is reported for the Southern-Marlowe engagement, 23-28. The repertoire has been arranged as follows: Monday, Romeo and Juliet; Tuesday, Merchant of Venice; Wednesday, As You Like It; Thursday, Taming of the Shrew; Friday, Hamlet; Saturday matinee, Twelfth Night; Saturday night, Romeo and Juliet.

The Temple offered Beanie Wynn, 16-21, who has added one or two unusually bright songs since her last visit here. Bernard's protean sketch was accorded second honors, and the balance of the bill was made up of Henry Horton and company, Tom Waters, Musical Johnstons, Happy Ed. Morton, Amoros Sisters and Wilson and Heloise. Next week, Winona Winter is underlined.

At the Lyceum, 15-21, the Vaughan Glaser Stock co. presented for the first time on any stage Augusta Evans Wilson's famous story, At the Mercy of Tiberius. The consensus of opinion seemed to be that Glaser has the making of another St. Elmo. Next week, The Two Orphans.

At Manager Ward's cosy Gayety the Rents-Bantley company drew good houses, 15-21. Next week, The Serenaders.

Miss Manhattan, featuring Louie Dacca, gave a lively exposition of burlesque at the Avenue Theatre, 15-21. Next week, Holidocking Girls and Zillah.

The King's Enemy was given by Eugene Miller and his players at the Lafayette Theatre, 15-21. ELYP A. MASON.

NOTES OF VARIOUS ACTIVITIES.

A dramatic agency department has been added to his Emergency Theatrical Play Bureau by Thomas H. Winnett. This department will be in competent hands and will be handled with the same care and thoroughness that have always characterized the older department of the office, which is still located at the Knickerbocker Theatre Building, New York City.

A Woman's Way, a valuable starring vehicle for Grace George, is now being offered for the first time for stock presentation. Managers should apply to Frederick Hart, 1418 Broadway.

Mrs. Stuart Hobson has not signed for next season. Although perhaps unknown to many, Mrs. Hobson has an excellent singing voice, her early training being in musical pieces. She is equally at home in dramatic or musical production. Her New York address is the Hotel York.

Jim, the Penman, which has been revived with a star cast and playing to remarkable business at the Lyric Theatre, this city, is protected property under the laws of this country, and the right to produce the play is vested in William A. Brady, Ltd. Attempts to make piratical presentations of the piece will be prosecuted by the attorneys for the producers and the agent.

Edward Conard, who is in town representing the A. G. Field Greater Minstrels, has offices with the Courier Company, 154 Buffalo, in the Empire Theatre Building. The company tour will mark the Silver Jubilee Celebration, it being the twenty-fifth annual tour of this famous organization.

CURRENT AMUSEMENTS.

Week ending May 28.
ACADEMY OF MUSIC—Rose Stahl in The Chorus Lady—365 times, plus 9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—29th week—224 to 231 times.
BIJOU—Cyril Scott in The Lottery Man—25th week—195 to 202 times.
BROADWAY—The Jolly Bachelors—21st week—155 to 166 times.
BRONX—Vaudeville.
CANTON—The Chocolate Soldier—114 times, plus 25d week—178 to 185 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—Closed May 21.
COLONIAL—Vaudeville.
COLUMBIA—Marathon Girls Burlesquers.
FOURTEENTH ST.—Vaudeville and Pictures.
CRITERION—Francis Wilson in The Bachelor's Baby—22d week—154 to 160 times.
DAILY'S—De Wolf Hopper in A Matinee Idol—5th week—29 to 38 times.
EMPIRE—Cassidy—5th week—33 to 40 times.
FOURTEENTH ST.—Vaudeville and Pictures.
GAIETY—The Fortune Hunter—35th week—302 to 309 times.
GARRICK—Henry Miller in Her Husband's Wife—3d week—17 to 24 times.
GLOBE—Montgomery and Stone in The Old Forty—20th week—112 to 124 times.
GRAND OPERA HOUSE—Chauncey Olcott in Ragged Robin—16 times, plus 8 times.
HACKETT—The City—161 times, plus 3d week—17 to 24 times; May 24—Mary Magdalene—3d week.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—4th week—21 to 28 times.
HIPPODROME—Closed May 21.
HUDSON—The Speedy Thrift—7th week—50 to 57 times.
HUTCH AND SEAMON'S—Fowery Burlesquers.
IRVING PLACE—Closed May 21.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Arcadians—137 times, plus 2d week—9 to 16 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—Charles Cherry in The Spitfire—5th week—32 to 39 times.
LYRIC—Jim the Penman—3d week—16 to 23 times.
MAJESTIC—Vaudeville and Moving Pictures.
MAJESTIC ELITE—Closed May 21.
METROPOLIS—Vaudeville and Moving Pictures.
MINER'S BOWERY—Night Owl Burlesquers.
MINER'S EIGHTH AVENUE—Closed May 21.
MURRAY HILL—Merry White Burlesquers.
NARIMOVA'S—Madame Nastimova in Little Street—5th week—41 to 48 times.
NEW AMSTERDAM—Closed May 21.
NEW YORK—Three Times—305 times, plus 9 to 16 times.
OLYMPIC—Runaway Girls Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
RIVINGTON—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—19th week—141 to 148 times.
WEBER'S—Climax—228 times, plus 4th week—25 to 32 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

THE STAGE IN HOLLAND

Two Rival Productions of Bahr's Latest Comedy—*La Petite Chocolatiere* at the Grand—Gerhard Hauptmann's *Hannele*—Mrs. Van Der Horst—Chantecler in Holland—*Electra* at The Hague—North Dutch Opera Company—Notes.

(Special Correspondence of The Mirror.)
ROTTERDAM, April 30.—Affairs theatrical and musical have been unusually lively here this month. The approaching close of



Mrs. Van Der Horst.

the season seems to whet the activity of the respective managers and impresarios, so that the number of new productions and novelties presented has been very remarkable indeed, both as regards the Dutch companies, as also the foreign attractions. Giving precedence to the former, shall begin by speaking of the programmes presented at the Grand in this city.

After the extremely successful production of *De Rechte Lyn* (The Straight Line) by the Dutch dramatist, Fabricius, of which I spoke at length in my last letter.

Manager Van Eyden has put on two comedies which will bring the season of 1909-10 to a merry and prosperous close, said comedies being *Het Concert* (The Concert) from the German of Hermann Bahr, and *Benjamin*, or say *La Petite Chocolatiere* of Paul Gavault. The first gave rise to a case of managerial competition, as it was announced for simultaneous production in Amsterdam by the Dramatic company *Het Tooneel* (The Stage), and not only was it in fact performed in that city at the same time, but that it was given here to boot on an "off night" at the Grand by *Het Tooneel* in that very week. The two rival productions were made much of by the press and public, for comparative criticisms, the general verdict being that the performance as a whole was a much more effective and complete one by the Rotterdam company than by the Amsterdam combination. There were naturally exceptions, as for instance the part of Dr. Jura, which was interpreted in a far happier, easier and more artistic vein by Mr. Chrispyn than the conception given to the role by Mr. De Jong, clever though this actor always is in characters requiring detailed, careful handling. As crowning point of the Rotterdam production may be mentioned the acting of Mrs. Van Eyden as Marie, the pianist's wife. A breezier, pleasanter and more thoroughly finished impersonation, in action, by-play and outward appearance could certainly not be desired. The plot of *Het Concert* turns on the hero-worship of the female sex for all celebrities, particularly of the artistic line, the object in this case being a renowned pianist who accepts all this adoration as his due, and does his share of the flirtations carried on, though he is in reality very fond of his wife, at least in his way. The comedy has some capital scenes and telling points which catch the public, but it is doubtful whether it can have the decided success here of the original production in Germany, as this sort of hero-worship is a much more pronounced failing among the Teutonic damsels, the Dutch being as a rule more matter of fact and less influenced by fantasy or exaltation.

As Gavault's dainty and yet rollicking comedy *La Petite Chocolatiere* has, of course, been reviewed in the *Mirror's*

columns, I shall refrain from any special comment, merely stating that the Dutch version, under the title as aforesaid of *Benjamin* (The Little Chocolate Girl), formed a most pleasing programme, keeping the audience in constant mood of mirth and hilarity. The *Benjamin* of the cast was Miss Elsa Maubs, the pretty ingenue of the Grand. She looked the character to perfection, and was very vivacious and attractive, particularly in the first two acts, the third and fourth being rather weak and colorless, so much so that the role of Paul Normand took the stage in the third, despite the fact that *Benjamin* ought to remain as the prominent figure. Miss Maubs has just recovered from a dangerous illness, a circumstance which must attenuate all adverse criticism for the present. Cor. Van Der Lugt Meisert gave us a bit of excellent comedy acting as the much harassed Paul Normand, the third act being done with special neatness and evenly balanced animation, without letting the interest of the situation flag for a moment. Mrs. De Jong and Messrs. Morrien and Poolman also come in for a share of the eulogies. The different sets were fine specimens of the scenic artist's brush, and do honor to Mr. Poutsama's capacity and taste.

Gerhard Hauptmann's dream poem *Hannele*, which has been the occasion of adding a new triumph to Mrs. Fluke to the many she has already obtained, has been performed here on an off night at the Grand by the Dutch Dramatic Company of Amsterdam. This organization, which as I have already said in a former letter, is identified with the works of the so popular Dutch dramatist Herm. Heyermans, can well be considered one of the most active and ambitious companies in Holland, its intelligent and enterprising management being ever ready to introduce new authors, both native and foreign, and to put on plays which present difficulties, either as to their acceptance by the public or to the possibility of the interpretation. *Hannele* may be looked upon as one of such works, and a meed of unstinted praise should be tendered to the management for the production. As to the play itself, I must confess that it was a disappointment. The dream element, with all its appendages of what might be termed "tableaux vivants," or rather "film pictures" with accompanying words, absorbs too much of the action, so that the idea of the misery and suffering of the poor child disappears or is forgotten to a certain extent. At least such was the impression produced on me by the performance. The title-role was enacted by Miss Tilly Lus who, although realizing the character, physically speaking, and rendering the childish accents of wonder and eager longing with fervor, failed to express the intense suffering and bodily pain that are supposed to rack that little tortured creature. A thoroughly artistic impersonation was the Sister Martha of Mrs. Van Der Horst, full of touching pathos and fervid sentiment. Mrs. Van Der Horst, whose photo is here subjoined, is the leading lady of the Dutch Dramatic Company of Amsterdam, and one of the representative actresses of the Dutch stage of the day. She has intense dramatic power, emotional capacities of the highest order, a voice full of thrilling and pathetic accents, a mobile and expressive countenance, and, last but not least, a good stage presence. Her most recent creation has been the heroine in the Dutch version of *la Femme X*, as my readers have read in my last letter. Mrs. Van Der Horst is the sister of the talented leading juvenile of the Grand Cor. Van Der Lugt Meisert, and the wife of the artistic manager of the Dutch Dramatic Company of Amsterdam, Mr. A. Van Der Horst. A striking characterization was furnished by Louis de Vries as *Hannele's* drunken father, and no less impressive—but, of course, in another range of acting—was Mr. Gijhuys as the ideal schoolmaster.

The performance of Chantecler, announced in my former letter took place on

the 16th instant. Hostand's fantastic and much talked of play was given here by one of the sub-companies sent out by the management of the Theatre Porte St. Martin, and whose itinerary will include the most important cities of Belgium and Holland, the others, of course, going out in contrary directions. The expectation to see the novelty had been raised to such a pitch, and the demand for seats was such, that the idea of a matinee was suggested and carried out. The French company, therefore, gave a double performance on the 16th in this city, to wit, in the afternoon and evening. Needless to say that the Grand was crowded on both occasions. The impression created by the play was, however, but mediocre, the majority of the persons present concurring in the opinion which I shall make bold to emit, namely that Hostand's work is much better read than acted, and that the lack of action makes the play weary and draggy. Of course there are fine portions, particularly in a literary sense, barring, of course, the propensity to bombast and far-fetched rhymes, but even these portions enhance in value when read aloud or declaimed, without the accessories of scenery and costumes. This must infallibly be the case, even in Paris with the gorgeous and appropriate mounting, and the more so does this fact strike the eye and the mind with the rather defective surroundings consequent to a performance by a traveling company. The most effective moment was the delivery of the witty prologue by Mr. Leon Christian. Mile. Carman de Haisy made an attractive and dashing pheasant hen, while Mr. Pierre Renoir was too declamatory by far as Chantecler.

In view of the enormous success of the special performance of Richard Strauss's magnificent tone tragedy *Electra*, the ever active impresario, Mr. De Haan arranged to give two other performances of the same opera, also at the Hague. The temptation was too irresistible, and, therefore,

betook myself to that city in order to hear and enjoy the remarkable musical treat. *Electra* was put on in fine style, both as to the vocal and instrumental artists, the orchestra under Director Robert Heger doing noble work. The artists engaged came from the Municipal Theatre of Barmen, and indeed the performances were a joint enterprise of Impresario De Haan and Director Otto Ockert. *Electra* is virtually a one-part opera, as the entire weight of the music and the action lies with the title-role, and no greater praise is needed than to testify that Mary Gartner was entirely equal to the task. Her glorious voice remained as sonorous and powerful at the end as in the opening, and indeed her conception and singing of *Electra* was a piece of masterly work as actress and singer.

The North Dutch Opera company has been heard here several evenings. The operas chosen were *Tanhöuser*, which was sung twice, *Der Evangelemann* of Wianli and *D'Albert's* ever inspiring and passionately dramatic "*Tiefand*." The performances were pleasing ones, and favorable mention should be made of Mesdames Judels and Fischer and of Messrs. Reiter, Maal, Decker and Duinen who all did their best and contributed to the satisfactory issue of the performances.

Plans are afoot for the celebration of the Multatuli centenary, which will be held next month in Amsterdam. In my following letter I hope to speak at length about the event.

The poet singer Spennhoff is organizing a company for his season of special entertainments. The opening will be on June 1 at the Tivoli Theatre, and the style of the entertainments will partake of the "cabaret" character.

Fabricius, the dramatist, has departed for the Dutch East Indies. The deck of the liner was, of course, crowded with journalists and professionalists anxious to bid him farewell and "au revoir."

BOOKS and MAGAZINES

PROMENADES OF AN IMPRESSIONIST, by James Huneker. New York: Charles Scribner's Sons. Price \$1.50.

This is an admirable title because it is so appropriate. Mr. Huneker is an impressionist by nature. Whether his subject is drama, music or painting, the impressions he gives out are the impressions of an impressionist. It is delightful surface reading. If you don't expect encyclopedic information on your subject, but delight in the lively causerie of a fleeting observer who seizes upon every salient point with intuitive instinct for what is entertaining, these promenades among the salons, studios and workshops and these familiar chats about the new masters are the delight of a leisure hour. With the soul of a musician, poet and painter at once, Huneker's style of art gossip is as fascinating as his popular "iconoclasts," dealing with the modern masters of the drama. The charm of his work is in his style. It is fresh, original and sometimes unique, seldom positively brilliant and never commonplace. These studies are devoted to the French impressionist movement, Monet, Degas, Paul Cézanne, Renoir; to such Spaniards as Fortuny, Sorolla, and Zuloaga. The older masters are glossed about and the etchers and engravers are considered. The author himself speaks of his studies as records of some personal preferences, not attempts at critical revaluations. His sincerity is pronounced, even though "these opinions read like a medley of hastily crystallized judgments jotted down after the manner of a traveler pressed for time." The difficulty for Huneker would be to be uninteresting. The very motto of the book has the savor of impertinent good nature: "Let us promenade our prejudices."

THE DRAMATIC INDEX for 1909. Edited by Frederick Whitthrop Faxon. A. B., compiled with the co-operation of twenty-four librarians. Boston: The Boston Book Co. Price, \$3.50.

This is a new thing in dramatic indexing, covering articles and illustrations concerning the stage and its players in the periodicals of America and England, with a record of books on the drama and of texts of plays published during 1909. The publisher's belief that they have something entirely unique in the dramatic field is well founded. It covers in one alphabet an index by plays, dramas and names of actors, actresses and playwrights, all the material and pictures that have been published in the periodical literature of England and America during the past year. Over 150 different periodicals have been examined and references made to this material wherever found. The books of 1909 covering drama or any subject related thereto have been included, thus making the index practically a complete reference book to the stage for the last two seasons. Many thousands of portraits of all the actors and actresses are

referred to, as well as scenes from plays, synopses of plots and texts of dramas. The list of magazines which is examined for material includes not only the ones specially devoted to this subject, but all the prominent popular periodicals, reviews, and weeklies. Wherever possible the birth dates and real names of stage folk have been given, and cross references are made from the dramatists and librettists to the plays that they have helped produce. It would seem to be, therefore, a most valuable index for all libraries, dramatic critics, and, in fact, for any one interested in the modern stage. Those who have kept the files of *The Mirror* will appreciate the index to the pictures and articles that have appeared in its columns during the year.

MARGARITA'S SOUL, by Ingraham Lovell. John Lane Company, New York. Price, \$1.50 net.

An extremely interesting though utterly unconvincing story is this novel of the growth and development of a new Eva. The main theme, the awakening of one Margarita, who had not known life as it is, resembles the thread of Bertha Galloway's play, *The Return of Eva*. Both reveal the process and result of covering with a conventional cloak, which is commonly called civilization, a little savage whose life had been spent for years with nature as her only companion. "Margarita's Soul" demands too much of the reader's credulity. It is well worth reading. Ingraham Lovell is, so the Springfield *Republican* says, Josephine Lodge Daskam Bacon. A woman's finger touch is certainly evident. "Margarita's Soul" is an impossible story charmingly told.

SHAKESPEARE IN LIVERPOOL, by Brainerd McKee. Louisville, Ky.: John P. Morton & Co.

An attractively printed little book containing limericks apropos of every one of Shakespeare's plays, duly indexed. Unfortunately these limericks are not distinguished by any inspiration warranting their publication and are neither good poetry nor even good limericks as limericks go. Shakespeareans is hardly enriched by verse such as this on *The Tempest*:

There once was a girl named Miranda,
Who flirted with one Ferdinand, a
Shipwrecked young prince,
Who, after a time,
Played chess with her on the veranda.
And the others are pretty nearly all of the same pattern.

"Yama Yama Land," an extravaganza by Grace Duffie Hoyle, has been published by the Kelly and Britton Company, Chicago. M. Witmark and Sons own the copyright. A very pleasing feature of the volume is the illustrations, in color, by Edgar Keller, whose work shows a most fertile imagination.

THE ACTORS' SOCIETY

MANY MORE PLAYERS RETURN TO THE CITY
AND MANY JOIN STOCK COMPANIES.

President Wise Has Closed a Successful Season—W. Leonard Howe at the English Music Halls—Harry O. Stubbs Will Open a Stock Company.

W. Leonard Howe reports from London that he has been engaged by Mary Neil to support her in her new sketch, "The Spider and the Fly," to open May 16 at the Empire, Cambridge. Mr. Howe will return to New York, July 1. Julian Ross closed April 30 with the Keith Stock company in Portland, Me., and was immediately engaged by Gus Forbes to direct the stage with the Lyceum Stock company at the Lyceum Theatre, Duluth, Minn., opening in The Great Divide, June 13, for a season of ten weeks.

Harry Stubbs is hard at work preparing for the opening of the Stubbs-Wilson Players at the Ontario Park Theatre, Monday, May 30. Sam Van Duser is leading woman, and Paul Dickey is leading man. Frank Sylvester, Edward Poland, Olive West, and Willard Bowman, all members of the Actors' Society, are in the company. Mr. Stubbs has the sincere good wishes of all his friends and acquaintances.

Harry English is playing the part of the Devil in the very clever sketch, "The Devil, the Servant and the Man." The sketch is a big success. It will soon be seen in New York.

Vaughan Trevor, who played the part of Almeria St. Aubin in The Man from Home last season and recently played Mr. Rakell with James K. Hackett in Monsieur Beaucaire, has been engaged to play the comedy part in the stock company at Portsmouth, N. H.

William Weston has returned to New York after a successful season of thirty-eight weeks.

Rose Stahl has returned to the Academy with her very successful play, The Othello Lady. Oliver Hale, who has been with the company, is still playing Patrick O'Brien in support of Miss Stahl.

With the return of Three Twins to the New York, we welcome George Stuart Christie and Will H. Vedder.

William H. Denby was unable to appear Monday evening in Madame X, owing to an accident, in which he hurt his leg. Charles Brandt substituted for him, and played the part to the entire satisfaction of the management and the pleasure of the audience.

Mr. Denby is playing Ferdinand and Mr. Brandt the President of the Court, in Madame X. At the closing of the company Saturday night Mr. Brandt retired to his country estate at Turnersville, N. J., until the call for rehearsal in August.

The closing of The Gentlemen from Mississippi has given us the opportunity of welcoming President Thomas A. Wise back to town. Mr. Wise and Mr. Morey exchanged many good reports. Mr. Wise reported a most successful season for himself and company, and, in turn, was most pleased to hear that the Actors' Society had turned in over \$600 from their department at the recent Actors' Fund Fair.

John Niempling has been engaged by the Mitchell Brothers for The Prosecutor, by Franklyn Nesbitt. The company opens at Atlantic City, May 30.

William Courtleigh has returned to his extremely amusing sketch, Peaches, which he is playing with as great success as ever. Edward O'Connor and Frank Jamison are again with him in the parts they played before.

LOS ANGELES.

Nearly Welcome to Maude Adams—Myrtle Vane to Join the Burbank Forces.

Maude Adams in What Every Woman Knows has just finished a week's engagement, May 10-14, at the Mason; every seat for each performance was sold at the advance sale. Miss Adams has always been a great favorite in this city, and after the first act she was greeted by eight curtain calls.

Richard Bennett, her leading man, who played the past summer season with the Helasco stock co., received quite hearty welcome; his work in the role of John Shand is without question a creation of the character and finished to a superlative degree.

The three Wylie roles, as portrayed by Messrs. Carter, Torrence, and Tylor, could not have been improved upon. The entire company is evenly balanced, and it is too bad the engagement could not have been extended for a fortnight. The Mason will remain dark for four weeks.

The Barrier, as dramatized by Eugene Presbury, found its way to the Burbank stage, May 8-14, and pleased full houses for the week. David Hartford in his clever characterization of the role of John Gale met approval. Also to Byron Beasley in the part of Captain Burrell, and to John Burton, cast as No-Creek-Lee, and David Landau happily selected to fill the role of Dan Stark. The characters of Alluna and Necla were artistically acted by Louise Horne and Marjorie Rambeau, respectively.

The big attraction May 8-14 was Kolb and Bill in their success of worth while, The Merry Widow and the Devil, played at the Majestic to capacity houses. The comedy is capital and of Viennese flavor, and the music that of the familiar Lehar opera. The two comedians, together with Percy Branson and Maude Berr, were the features. The piece will run until May 28, and maybe "then some."

The Ferris Hartman company closed its long engagement of over thirty weeks at the Grand, with a clever production of The Serenade, May 8-14, and to packed houses for the week. Every member of the company gave the best in him, and the result was an attraction of merit which will long be remembered. Bon voyage to the Hartman company and you will receive a hearty welcome when you return next Fall.

Will M. Cressy and Blanche Dayne will appear at the Orpheum, May 16-21; they are great favorites and will be heartily

welcomed. The excavation for the new Orpheum Theatre is nearly completed, and we are told the opening of the new house will take place about Christmas time.

The Charles King stock company will open at the Grand next week, and will have for leading woman, Myrtle Vane, who, after playing for three weeks with this company, will join the Burbank forces.

Harley Hamilton, leader of the Symphony orchestra, will spend his Summer vacation in Europe, where he will spend a considerable sum in the purchase of new music for the local organization.

Rumors of a new theatre for the Shuberts are in the air, but a confirmation of the same is yet to be found, so in the meantime we are to believe that the attractions will be divided between the Majestic and the Auditorium.

DON W. CARLTON.

SPRINGFIELD, MASS.

Bradford Players Open for Summer Season—Poli Stock Company Made Big Hit.

The Court Square was dark entire week of May 16-21, preparing for the Hunter-Bradford Players' Summer stock season, which opens May 23 with The Soldiers of Fortune. Edwin Brandt, who followed Robert Edeson in the character of Robert Clay, will have that part, and Louise Arnold, Burke Clarke, Grace Barbour, Pauline Lord, Scott Siglin and others of ability will be in the cast.

The Poli Stock company made another big hit May 16-21 with The Call of the North, in which Lynn Pratt as Trent, Gertrude Dion Magill as Julia Bagnau, William J. Stuart as the French Canadian, and Hugh Gibson as Sandy McTavish particularly scored. Warda Howard played Virginia Albret, and with marked ability. The Lion and the Mouse May 23-28, with Mr. Stuart as Jefferson Ryder.

Lynn Pratt has resigned as leading man, finding two a day and the heavy plays coming too arduous for him.

The Gilmore has joined the moving picture procession for a Summer try-out.

Goldstein Brothers have begun work on their new moving picture theatre on Taylor Street.

Froese, the harpist, was a special feature at the Bijou for the week.

Albert Hackett, who has closed his season as manager and actor with Brewster's Millions No. 1, is visiting his home here, after a stay with his daughter, Julia Sanderson, in New York.

EDWIN DWIGHT.

PROVIDENCE.

Good Work by Albee Stock Company—Local Attractions at the Opera House.

The Albee Stock co. made its first attempt at comedy 16-23, at Keith's, with excellent results. The Blue Mouse was the vehicle selected, which event marked the first presentation of Mr. Fitch's popular farce in Providence. Miss Scott contributed a capital portrayal in the leading role and in support Berton Churchill, Dudley Hawley and Helen Belmer were well received. The College Widow is to be the next attraction.

The Opera House entered to local talent entirely throughout the week. The Elks' Minstrels 16, 17, Providence Y. M. C. A. gymnastic display 18, and American Brass Band and Orchestra in concert 19.

The Empire, Imperial and the Westminster are still enrolled with the moving picture houses and continue to draw good houses.

Boyden Heights, as a Summer resort, is now a thing of the past. The various buildings and scenic attractions were sold at public auction 17. The land also was sold and will be cut up into house lots.

The resort was at one time one of the most popular on Narragansett Bay, but lack of patronage brought it under the hammer.

H. F. HYLAND.

LETTER LIST.

Members of the profession are invited to use THE MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncollected will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Armstrong, Viola L. Marion Abbott, Adra Ainslee, Isabel O'Madigan Ashley, Billy Adams, Virginia Ackerman, Adrienne Augarde.

Byron, Helen C. Bert, Anna L. Boies, Eleanor Barrow, Emma Butler, Leith Belmont, Edith B. Black, Balise Berry, Josephine Baird, Iva Barbour, Mabel Berry, May Barrell, Henriette B. Browne, Mrs. Harry Bently, Geraldine Bruce, Annie Burton.

Carlie Childs, Florence Craig, Violet Clifford, Georgia Cline, Addie Cummings, Adela Clarke, Alma Chester, Frances Comstock, Hazel Carlton, Dorothy Catter, Mary Crossley, Rose Corahan, Ethel Clifton, Emma Carus.

Durand, Maude, M. du Bedat, Mable Day, Florence Davis, Beth Demaree, Mrs. E. Dowling, Dottie Davis, Grace Demore, Virginia Drew, Mrs. C. T. Del Vecchio.

Ellison, Marjorie, Jessie Egan, Fitzhugh, Ida, Anna C. Flynn, Gertrude Fowler, Jean French, May E. Fine, Mrs. Chas. Fisher, Louise Fuller, R. Foster.

Gebhardt, Marie, A. Gietler, Florence Gill, Grace Gardner, Billa Gilbert, Florence H. Gaylor, Frances Gibson, Franklin Gale.

Hughes, Gene, Mrs. L. Holmes, Elise Hamilton, Marcia Harris, Marie Hayes, Gladys Hall, Josie H. Heywood, Grace Hassard, Margaret Haagen, Christine Hilton, Edna Hamilton, Violet Holmes, Ida B. Hunt, Jane A. Hook, Grace Henderson.

Intropodi, Ethel.

FRANCES NEILSON

Leading Woman, Lyric Stock Co.

Lyric Theatre, Minneapolis, Minn.

Press Comments—EVE in "THE RETURN OF EVE"

Caryl B. Storrs, of the Tribune: The unusual and delicate spirit of the piece is caught accurately. Frances Neilson accentuates the favorable impression she already has made of her intelligent versatility by her portrayal of Eve, and rises to the greatest dramatic heights she has yet reached in Minneapolis in the really fine climax of the third act.

The Daily News critic said: In the first act of "The Return of Eve" the heroine asks the "villain" if there are many Eves out in the great world. Irrespective of the villain's answer it may be said that there are at least two: the Eve of Bertha Gailand and the Eve of Frances Neilson. Miss Neilson accomplished probably her biggest feat during her engagement with the Lyric Stock company, in portraying a role played here so recently by an exceptionally popular and beautiful actress, and portraying it to a standard that made one forget Bertha Gailand's Eve and think only of the present one. The charm of the part of Eve was

admirably reflected by Miss Neilson. To the end of the third act, where she sees through the mask of the world, Eve remains a child, but at that instant she makes her determination to go back to Eden with its memories of calling leaves and whispering birds.

Winthrop Chamberlain, of the Journal: Frances Neilson achieves in her impersonation of Eve the finest piece of acting she has yet given us. The wide-eyed innocence of the girl, her consuming curiosity to know the world, her penetrating yet naive comments on people and things, her candid acknowledgment of every feeling and every thought she has in a world that prides itself on stoic reserve, her native cleanliness of soul, above all her abounding youth—these are qualities in an admirable character that Miss Neilson brings out with pictorial effectiveness. She rises to the full height of her power in the denunciation at the end of the third act, when Eve resolves to go back to Eden.

AT LIBERTY NEXT SEASON.

Address Agents, or as above.

MANAGER—AT LIBERTY

W. B. FREDERICKS

PAST 3 SEASONS "THE CANDY KID" CO.

Experienced Actor and Stage Director

WANDA LUDLOW (Fredericks)

LEADING INGENUO or SOUBRETTE

3 SEASONS IN "THE CANDY KID"

Musical Numbers If Necessary.

Address HOWELL, MICH.

MAUDE LEONE

STOCK STAR

Bungalow Theatre, Salt Lake City

Salt Lake Tribune, Tuesday, April 26th.—Amid a shower of roses and carnations and outbursts of enthusiastic applause, behind which was a feeling of good fellowship, week of appreciation and a royal welcome, Salt Lake's old favorite—Willard Mack and Maude Leone—in "When We Were Twenty-one"—Maude Leone's ever-scintillating presence made the house brighter, and the interesting play more interesting. Miss Leone was given a large basket of flowers and a handsome bouquet upon her initial appearance, with a burst of applause which lasted fully a minute, and which became so demonstrative that she abandoned her lines for a moment, and, advancing to the

Jansen, Harriet, Pauline Jones, Nora F. Johnson, Kirk, Hazel, Leathe Keeney, Adelaide Knight, Rose, Katharine Keeney, Lydia Knott, Whitford King, Mrs. L. Kitchell.

Lippman, Jennie, Elmore Layton, Phyllis Loraine, Marie G. Leacock, Marie Le Claire, Dorothy Le Mar, May Leary, Irene Le Roy, Allen Le Claire, Mercedes Lorenz, Lillian Lawson, Frankie Love, Edna Logan, Mrs. A. J. Levy, Crystal Lane, Malvina Longfellow, Lillian Lee.

Martin, A. Florence, Christine Miller, Florence Malone, Maud H. Macy, Bessie T. Mitchell, Marion Murray, Dixie Moore, Ethel Millard, Mrs. Mullen, Mabel Mervin, Jane Mabury, Sarah McVicker.

Niblin, Mrs. Fred, Olga Nelson, Gertrude Nickerson, Ormond, Gene, F. G. Olney, Adelaide O'Brien, Ellen O'Malley.

Pingree, Helen, Doris, Payne, Pauline Paul, Jane E. Pattison, Avis Paige.

Quire, Mary.

Roberts, Mrs. Walter, L. B. Raymond, Adele Ritchie, Adele Romington, Carolyn Ryan, Bessie Rogers, Dallas Romans.

Saunders, Adele, Olive G. Skinner, Mrs. Jerome Storm, Mrs. W. H. Smith, Eleanor Sutter, Margaret Sylvia, Edith Shaw, Barbara Swager, Ruth Shepard, Millie Stevens.

Towle, Alice V., Rose Tiffany, Lyle Taro, Beth Talis, Gladys G. Thomas, Mrs. S. E. Taylor.

Wright, Myrtle, Minerva Walton, Clara Williams, Grace Williams, Grace Waldo, Evelyn Walls, Eleanor Wolfe, Helen Wilton, Alice Windhorst, Emily Wakeman, Cora Witherspoon, Mrs. Nelson Wheatcroft, Evelyn Westbrook, Violet White, Keith Wakeman, Hazel I. Wright.

MRN.

Arey, Wayne, Alsworth Arnold, Lee Arthur, Fred G. Adams, Louis Ancker, Seale Allen, Bell, A. S., Barney Bloom, Chas. Blackford, Frank G. Baker, Billie Bristol, Donald Bowles, H. L. Beachford, Archie Boyd, Edwin Baker, D. A. Bonta, Ed Brighton, Sam Burton, Chas. Boyd.

Cannoy, Eugene, Sam Colt, Lester Crawford, Stephen Clarkson, F. P. Canavan, Robt. Cummings, Jno. Clark, C. H. Crofts, Thos. Conrad, M. A. Carpenter, Robt. Costello, Jas. Carnell, Randolph Currie, Harrison Crofford, Will M. Chapman, C. H. Crawford, Chapman and Curtis, Donnelly, J. L. J. T. Bourke, Al. Dumont, Richard J. Davis, Sherman Danby, Harvey Denton, W. C. De Witt, Charlie Dorr, Dudley and Lorraine.

Hustace, W. A., Wm. B. Elv, Jack Ellis, Foster, Franklin, Edwin Fowler, E. Felt, Abe Friedland, Jas. Fairburn, J. A. Erick, Graybill, Jas. Jas. Gleason, Chas. Goings, Jno. Grilith, Harry Greenwood, Rich'd Gordon, Edwin F. Galligan, Arthur Gregory, Geo. Germaine, J. Frank Gleason, Gerald Griffin, Heywood, Herbert Chas. Hunter, Frank J. Hill, Fred J. Hamill, J. M. Hamilton, Will Harper, Fred H. Holmes, Jno. Hyams, Johnson, C. M., Nat S. Jerome, Laird Johns.

ton, Jules Julian, Percy Jennings, Warren Johnson, Kirkland, Hardee, Armond Kallis, Chas. Kinley, Kelly and Violet.

Lindley, Thomas, W. Lombard, Chas. Lamb, Albert Livingston, Warren D. Lombard, C. La Dore, J. O. Lewis, Harry Leavitt, Evans Loyd, F. J. Leonard.

Miller, W. A., Howard Mitchell, J. Miller, Donald MacKenzie, A. McIntire, H. B. Mitchell, Geo. Mansfield, Arthur Miller, Geo. W. Mahare, Jack McGowan, L. B. McGill, Donald McLaren, Mrs. Thos.

Farber, Clarence, E. B. Platt, Birmingham Pinn, Walter H. Poulter, Jos. Phillips, Frank Prescott, Ralph Page, Wm. Proett, Thos. Parsons, Quincy, Camus.

Reichester, W. F., Earle Ryder, Jos. B. Redman, Edw. J. Rich, Frank Remondell, Samuel E. Rock, Edw. M. Ryan, Walter Reynolds, C. J. Richmond, Daniel R. Ryan, R. J. Ratcliffe, Steward, Jas., Corrie M. Holmes, Karl Strall, Fred Slices, Jno. M. Rainolds, Guy Standing, Edwin Scribner, Stuart, Karl Schwartz, Chas. F. Salisbury, Frank T. Salor, Hayden Stevenson, Edw. Taron, Wm. B. Smith, Westron Saunders, Thos. Seabrook, Stange and Edwards.

Terry, Jack, Dick Thompson, R. E. Taylor, Harry Tisho, Owen W. Towne, R. P. Thompson, Vesali, A. Jno. Von Asse.

Winter, J. P., Banks Winter, Fred E. Wright, Samuel Wingfield, Franklin Woodrow, Geo. Westcott, Earl Welch, Geo. Ward, Rod Waggoner, Chas. Wimsitt, White Whittever, Wilcox and Gilmore.

REGISTERED MATTER.

Jos. B. Redman, Laura Rosa Byrth, Jas. Corte, F. A. Demaree, Clara Paulet, Frank Rowan, M. B. Moulton, Franklin Whitman, Ernest Pranscott, Sidney McCarty.

DATES AHEAD.

Received too late for classification.

COLLIER, WILLIAM: Denver, Colo., 23-28. CROMMAN, HENRIETTA: Milwaukee, Wis., 22-28. COLLIER, Wm. Oshorn: Madison, 28.

BUKHART, C. (Olive Richards, mgr.): Carstairs, Can., 23, 24, Didsbury 25, 26, Odds 27, 28, Inglefall 30, 31, Red Deer June 1-4.

DE LAKE, LEIGH (Monte Thompson, mgr.): Lockport, Mass., 25-28.

LOTTERY MAN (The Rhinberts, mgr.): Chicago, Ill., May 30—Indefinite.

MANTRELL, ROBERT: Ishmoring, Minn., 24. Calumet 25, Hancock 26, Marquette 27, Sanit 28, Marie 29.

NATHAN AND HIS BAND: Newark, N. J., May 22-June 24.

NELL, JAMES (Edwin H. Neill, mgr.): St. Paul, Minn., May 1-Aug. 13.

BUSSELL, LILLIAN (Joseph Brooks, mgr.): Toronto, Ont., 25-28.

STRONG, AVERY (Monte Thompson, mgr.): Northampton, Mass., 26-28.

YALE STOCK (Monte Thompson, mgr.): Sherbrooke, P. Q., 26-28.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

John Robinson's Ten Big Shows appeared at Piqua, O., on May 11, and gave a first-class performance to good business, in spite of very unfavorable weather conditions.

The Sells-Floto Circus was in San Francisco May 7-11. The price of admission was reduced to 25 cents for matinee performances. It was estimated that fully 30,000 people attended the two performances of Ringling Brothers, at Indianapolis, Ind., on May 9, thus breaking the circus attendance records there.

Fort Huron, Mich., will have a chance to witness the performance of Hagenbeck and Wallace's Circus June 1.

Young Buffalo's Wild West gave two good performances at Peoria, Ill., on May 7 to large houses, despite heavy storm of wind and rain. Attractions were extra strong.

Buffalo Bill and Pawnee Bill's big combined attractions are billed for Harrisburg, Pa., May 18, and Ringling Brothers on May 20.

Carl Hagenbeck-Wallace Circus gave two performances at Uniontown, Pa., on May 11, under great disadvantages. Rain began to fall early in the morning and continued throughout the day. The afternoon performance was witnessed by 1,000 or more persons, who were highly pleased, despite the difficulties which the performers encountered in a sea of mud, which was as bad under the canvas as outside. The evening performance was given under greater difficulties than in the afternoon, and the rains were not given. All who witnessed their performance were highly pleased. The circus men while here won the consideration of every one with whom they came in contact, by their gentlemanly demeanor. Men connected with the show stated this was the worst weather they ever experienced. Ringling Brothers' Circus is booked for this place May 26.

The Mighty Haag company did good business at Chambersburg, Pa., on May 13, and gave an attractive performance.

Ringling Brothers' Circus entertained good business at Evansville, Ind., on May 12.

The Mighty Haag show is billed for appearance at Hickman, N. Y., on May 28.

May 21 is the date set for John Robinson's Circus at Salisbury, Ind.

Miller Brothers' 101 Ranch will not play Fall River, Mass., this year, as originally scheduled. A license was issued by City Clerk Crowther for June 28, but word has been received there that the railroad company will not haul them over their road until after the Barnum and Bailey's engagement, and the latter attraction's date is not announced as yet. Miller Brothers have already made some contracts incidental on their appearing there.

The Frank A. Robbins' Circus exhibited at Burlington, N. J., 8, and gave two first-class performances to crowded tents. Fences and poles alike were unanimous in its praise. They exhibited in South Jersey May 6, 7 and 9.

The Forepaugh and Sells' Circus is due at Sunbury, Pa., May 20, and Pawnee Bill follows on May 22.

Brookside, Pa., seems to have been overlooked this year by the circuses.

On Tuesday, May 10, the Hagenbeck-Wallace show exhibited at Homestead, Pa., and the Forepaugh-Sells at McKeesport—a few miles distant. Visiting was in order.

Pearl Golding has joined the Hagenbeck-Wallace show to ride in the races.

Forepaugh-Sells Brothers had these good West Virginia towns all by their lonesome. Result: Many turnaways.

Charlottesville, Pa., has but one newspaper, and the press agents register no complaint on this score.

When the Forepaugh-Sells Brothers exhibited at Steubenville, O., May 18, it was the first circus to appear there in two years.

The press agents might well have used this line this spring: Two performances daily—Rain, sun or shine.

The Nelson Family ride in an auto in the Sells-Floto parade this season.

The centre and quarter poles of the Forepaugh-Sells show are painted white instead of blue, and the wagons are all painted a cream color.

William Evans, who fell from a wagon of the Forepaugh-Sells show at Marietta, O., died from his injuries.

Brigades of the Buffalo Bill and Ringling Brothers shows have been waging merry war in Pittsburgh.

The Forepaugh-Sells Brothers' show follows the Barnum and Bailey in Philadelphia.

Jack Harris, a jockey with the Forepaugh-Sells Brothers' show, was thrown at Fairmont, W. Va., May 5, when the feet of his horse got tangled in a rope. He narrowly escaped serious injury.

Jade Sutton and Dick Rutherford have a dandy teeth act with the Hagenbeck-Wallace show, making one of the strongest numbers on a splendid programme.

James Duncan, a cowboy with the Two Bills show was married on Thursday of last week to Helen Firth, a daughter of that show.

The Riding Hooneys have added another rider to their act.

James De Wolfe is said to be near death's door at Columbus, O.

Mary Meers and Billy Melrose are doing a double jockey act this summer.

The Summer Theatre, at Biloxi, Miss., opened May 2, under ideal conditions, and entertained large audiences. Four thousand feet of excellent films and some very pleasing songs by Elaine von Tiele, with a comedy sketch by Vivian and Corrigan and A. H. West were the headliners.

Forepaugh and Sells Brothers' Circus appeared at Williamsport, Pa., May 21, and Buffalo Bill followed May 23.

Don Robinson's Circus is booked for May 24 at Secaucus, Ohio.

The Hagenbeck-Wallace Circus played Johnstown, Pa., May 18 and gave splendid performances to fair business. This was due to threatening and cold weather, as well as exhibiting some distance from the centre of the city, the park commissioners having transformed the old grounds into a park. There was some local feeling about the mayor arresting a local man for selling balloons and requiring him to take an annual license, costing \$25, for peddling, and letting the circus do as they pleased for \$180 the day.

Gentry Brothers' Big Circus played Urbana, Ohio, May 11, to light business, due to stormy weather. Their performance embraced many new acts and the entire circus was exceptionally good.

Barnum and Bailey's Circus appeared at Newburgh, N. Y., May 19, and gave good performance to crowded tents.

Robinson's Circus is billed for Mansfield, O., on May 26, and much interest is manifest among the younger members of that city.

Barnum and Bailey will pitch their tents at Albany, N. Y., on May 27, and Miller Brothers' 101 Ranch is billed to follow June 6.

John Robinson's Circus appeared at Michigan City, May 17, and entertained crowded tent, pleasing all.

At Worcester, Mass., the 101 Wild West is booked for June 10. The Barnum and Bailey Circus is also booked to give a performance at the Grove Street Grounds June 13.

The Hagenbeck and Wallace Combined Circus is booked for Elira, O., on May 25.

Every one at Bellefontaine, O., is looking forward to June 7, which is the date set for the appearance there of Buffalo Bill's Wild West and Pawnee Bill's Far East attractions.

John Robinson's Circus was at South Bend, Ind., on May 16, doing good business, and Ringling Brothers are billed for June 18.

Barnum and Bailey's Circus is billed for Lawrence, Mass., June 8, and Miller Brothers' 101 Wild West for June 18. Both will be obliged to pitch their tents in the town of Methuen, as there is no large lot of land available for circus purposes in this city, the old circus grounds in South Lawrence having been cut up into house lots last year.

The Buffalo Bill-Pawnee Bill Wild West drew good business at Harrisburg, Pa., on May 18.

The people of Trenton, N. J., are getting to look on the Buffalo Bill company as their own. It wintered there last season and liked it so well that they have purchased a large tract of land along the Pennsylvania Railroad, where great stables for the stock and immense work shops are being erected. A number of the boys were initiated in the Trenton Lodge of Elks last winter, so they spent the few moments of leisure they had in renewing old acquaintances. They say they are all on the job now.

Manager Moore, of the Opera House, took the entire Hall Stock company to the Wild West Show and they seemed to enjoy it as much as any one.

Barnum and Bailey's Circus did a record business in Jersey City, N. J., May 17. The city seemed to be circus mad. The show was immense.

Gentry's Dog and Pony Show, larger and better than ever, entertained large crowds of children and grown-ups May 18-21 at Indianapolis, Ind. A feature was the daily parade.

Gottmar Brothers' Circus gave two excellent performances at Taylorville, Ill., May 16, to big business.

The Sells-Floto Circus is billed for Medford, Ore., on May 19.

John Robinson's Circus gave two fine performances at Richmond, Ind., on May 13.

Robert Clements, formerly route agent for Cole Brothers' Circus, is visiting his family at East Liverpool, O.

Forepaugh and Sells' Circus will be in Philadelphia, Pa., for the week beginning May 30. The management claims that everything about the show is "new and up-to-date." The Hines-Kimball Family of Acrobats and Aerialists, a 31-year-old blooded horse, and Captain Webb's Trained Sea Lions are featured.

PARKS AND AIRDOMES.

The Outdoor Season Beginning in Various Cities—Notes of Openings.

On May 30 the Bay State Amusement Company, Worcester, Mass., will open the new open air hippodrome at Belmont, on the grounds of the Worcester Baseball Club. A large platform, about 45 x 25 feet, will be erected in front of the grandstand, so built that it may be removed on days when there is a ball game. Every day from May 30 to June 10, there will be a matinee. There will be no talking on the stage. The acts will be mostly pantomime comedy, dancers and the like, with a few moving pictures.

At Peoria, Pa., opened its season May 29, and drew big business. The park has every variety of concert and amusement.

Luna Park, at Scranton, Pa., under the management of Lou B. Blom, will be opened May 25. Marie Lloyd has been added and Bauer's Band and Orchestra will furnish the music. Entrance to the park will be free.

Preparations are being made at Riverside Park, Indianapolis, Ind., for the opening of the bathing beach June 4. A large force of men have been busy cleaning and overhauling the premises and during the past week ten carloads of white sand have been received from the shores of Lake Michigan. The beach will be under the management of Ed. H. Daley, well known in theatrical circles here.

Forest Park, the only out of door amusement resort yet open at Kansas City, Mo., is making a brave fight against very adverse weather conditions and seems to be faring fairly well.

Vanderbilt, bath and concerts and other attractions find the usual favor. Electric Park, Kansas City's biggest and most popular summer amusement resort, is announced to open its season May 22. A long list of attractions is billed, among which are many new ones.

Arthur Herbolte, manager of the Millbrook Theatre, Portsmouth, O., is expected in this city some time this week, to complete his arrangements for opening the theatre early in June.

The Buckeye Amusement Company, with G. L. Hedelman as manager, will open Riverside Park Auditorium, at Findlay, O., for the season with Cohen and Powell Omer Opera company May 28.

Mohawk Pines, Cohoes, N. Y., will open its gates May 28, under new management. This beautiful park is located on Green Island, between Cohoes and Troy, and has natural park advantages, the Hudson River running along the sides, and an inclined baseball ground and racetrack. It is expected excursions will be brought to this park by the D. and H. R. N., which is owned by.

Railfair Beach, on the Great Salt Lake, Utah, will open its season May 28 and have prospects for the biggest season ever known. The water is several feet deeper than it was a few years ago, and bathing will be much better and pleasanter from the fact that one does not require

The O-G White Pump
Only Perfect Fitting Short Vamp.

To be had only in the O-G Booteries—or by mail

WHITE
SILK
CLOTHLatest
Fashions
in dainty
Book of the
Booteries,
sent free
on requestOrders by
mail have
prompt
and very
careful
attentionEXCLUSIVE O-G STYLE M-4114
\$5.00Same in Black Silk cloth,
patent colt skin or fine gun
metal, at \$6. Same in
BLACK VELVET, \$6.When away from Chicago secure O-G shoes by our remarkably efficient mail
and express service. When in Chicago—visit the O-G Booteries, of course.

O'CONNOR & GOLDBERG

Address for Interstate Orders

REPUBLIC BUILDING

Retail Store for Women

46 Madison Street

in the Heyworth Building

CHICAGO

Retail Store for Women

205 State Street

2d Floor by private elevator

MEN'S O-G Store—205 STATE Street and 144 CLARK Street—Prompt, Intelligent Service

to go so far from the Pavilion to be in water of suitable depth. The Salt Palace, Waudamers and Lagoon Park will all be in full running order before the end of the month.

Manager M. A. McDermott opened the Summer season at his Skydome, Mobile, Ala., on May 16-21, with a Trip to Chinatown. Company and business good.

At Cleburne, Tex., Brown's Airdome (Murphy and Wallace), Graham Stock co., May 9-14: good co.; fair business considering such unfavorable weather all week. Plays: A Prince of His Race, Shadows of the Past, Circle O Ranch. A Soldier of Japan. At Sunbury, Pa., The Stumbling Block, Billy Allen's Musical Comedy co., May 18-21.

The Airdome, at Topeka, Kan., under direction Roy Crawford, will open May 22. Vaudeville will be offered, booked by the Crawford-Kearney-Wells Syndicate.

At the Crystal Airdome, Guthrie, Okla., Manager Will Brooks: North Brothers' Comedians and Chicago Ladies' Orchestra May 18-22.

At Little Rock, Ark., the Airdome opened to good business May 9, with Raymond Toal's Musical Comedy company; largest opening night audience in three years. Velma Whitman company 18-21, with Jack Kewell as leading man.

At Shawnee, Okla., Manager Cecil Switzer offered the Great American Stock company in Tempest and Sunshine, Thorns and Orange Blossoms, The Thief, Lena Rivera, and St. Rimo; good company and fair business. Frank Thomas and Gertrude De Mont deserve special mention.

The Jefferson City, Mo., Airdome (W. J. Edwards): This popular playhouse was opened for the Summer season by the Rialto-Lockwood company May 16 with a Soldier of France; excellent company and capacity business.

The Airdome at Mexico, Mo., of which A. R. Waterman is manager, will open on May 30 with The Western Stock company.

At the Biloxi, Miss., Airdome (Low Rose): Vaudeville and pictures attracted fair business May 9-14; good bills. Local benefit May 18 for hospital was well patronized.

The Gulfport, Miss., Airdome was opened May 2, under management of Fred Abble and E. James. Seating capacity 1,000, and business fully warrants the size. The opening bill included pictures and vaudeville by Vivian and Corrigan and Al. H. West. Large audiences well pleased.

Charles Bippus, manager of Clarkburg Opera House, W. Va., will act as press agent for Rock Springs, East Liverpool, O. Mike Shea, treasurer of the Ceramic, East Liverpool, O., will act in same capacity at Rock Springs Park during Summer.

The Cincinnati Hippodrome will open at League Park on May 30, under the management of John P. Harris, where nightly performances will be given.

Fully 10,000 persons attended the opening of Woodside Park, Philadelphia, Saturday night.

Some new features have been added to the list of attractions, including the Ben-Hur Mass, the North Pole Dip, and the Water Whirl. Keadle's First Regiment Band, assisted by Katharine Gray, soprano, furnished concerts in the afternoon and evening.

Charles Augustus Davis, who resigned as manager and publicity manager of the Philadelphia Orchestra, on account of ill health, has been succeeded by Horace Churchman as manager, and Harry Wainland, Waits as publicity manager. Mr. Churchman will also continue to act as controller.

White City Park, Chestnut Hill, Philadelphia, opened its season Saturday night. Some new features have been installed, and all of the old ones have been completely renovated.

The Big Hippodrome Company, Philadelphia, filed articles of incorporation in Camden, N. J., Saturday, with a capital of \$100,000. The incorporators are: James R. McCarty, William B. McCarty, Richard W. McCarty, Grant Laferty, and Morris Schreck, of Philadelphia, and Thomas P. Curley, of Camden.

William Gillman and F. R. Hallam will open the Airdome at East Liverpool, O., on May 30 with Callahan's Comedians.

BROOKLYN AMUSEMENTS

The much discussed Alva, We Western Do? played to good business all last week at the Broadway. As the play is given in the original German, natural the bulk of the audience were Germans, but there was quite an element of the curious, who were attracted by the widespread notoriety. Considerable trimming was done to the lines and no offense given. Last night at the Broadway a jammed house greeted David Wardell in The Music Master.

A new comer in the ranks of the singing Irish comedians was introduced to the Brooklyn theatregoers last week at the Opera House in the person of Bernard Daly. The pleasing comedy drama, Sweet Innisfallen was the title of his offering, with the scenes laid in Ireland. Daly has several pleasing songs, which he renders in a very sweet tender voice. This week the Germans have the call at this house, Adolf Phillips appearing in His New Yorker Brother, a rollicking comedy.

Last week, Edna May Spencer scored new honors in Caste, at the Bijou. The attraction this week is East Lynne, produced in the usual Payton style.

Hearts of Oak, a strong melodrama, played the patrons of Payton's Lee Avenue House last week, with Minna Phillips as the heroine. This week Mr. Payton is offering a splendid production of As You Like It.

The Columbia Theatre has vaudeville and a complete change of bill twice a week; War, Bohemian Show; Garry, Mardi Gras Banquet; Casino, Merry Maidens; Empire, Kentucky Belle.

X. BAZIN'S FAR FAMED DEPLATORY POWDER

REMOVES
SUPERFLUOUS
HAIR

SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, N. Y. CITY.

GERMAN THEATRE METHODS

DESCRIBED BY RANDOLPH HARTLEY AUTHOR OF THE LIBRETTO OF POIA

He Does Not Take Seriously the Adverse Criticisms of His Work in View of Facts as He Realizes Them—Marvelous Mechanism of the Royal Opera House, Berlin.

Randolph Hartley, author of the libretto of the grand opera *Pola*, which has stirred up a hornet's nest in German and American musical circles, arrived in New York last Tuesday on the *Furness*. After finishing his work at the rehearsals of *Pola* and witnessing four performances of the opera at the Royal Opera House, Berlin, Mr. Hartley made a short visit in Edinburgh, where for several generations his family has been connected with the operatic and dramatic stage. Mr. Nevin, the composer of the opera, came directly from Germany, and his arrival was duly chronicled in last week's *Mirror*.

When seen by a representative of *The Mirror* Mr. Hartley refused to take seriously the attacks made upon Mr. Nevin and himself by the German press, and was more inclined to talk of the virtues of the German system of theatre management than of the vindictiveness of German critics.

"As Mr. Nevin has already said, and as every American and English newspaper correspondent in Berlin has already explained," said Mr. Hartley, "the attacks upon *Pola* were wholly political. So far as the general public in America is concerned these attacks were, perhaps, unfortunate for Mr. Nevin and myself, but inasmuch as every opera-goer in Europe and every person in America concerned in the business of grand opera producing thoroughly understands the animus back of the bombardment, the Billingsgate of the Berlin press does not injure us or the opera in the slightest degree. The demonstration on the opening night was very like the demonstration against Macready on the night of the Astor Place riot. If that demonstration proved Macready to be a bad actor, then the demonstration in the top gallery of the Royal Opera House proves *Pola* to be a bad opera. Fortunately very few people either in Europe or America are influenced by that sort of logic.

"As for the bitter attack of August Spanuth, printed in the *Staats Zeitung*, and copied at considerable length in last week's *Mirror*, it is necessary to point to only one paragraph to show the character of the writer and the small importance of his words. Mr. Spanuth states that *Pola* was not accepted upon its merits, but at the initiative of the Kaiser, and for political reasons. That statement is untrue; has been declared to be untrue by the authorities of the Royal Opera House, and was undoubtedly known to be untrue by Mr. Spanuth when he wrote his article. In direct opposition to Mr. Spanuth's poor opinion of the opera are the good opinions of Professor Humperdink, Dr. Muck, Herr Droscher, and the paying opera-going public of Berlin. And notwithstanding Mr. Spanuth's declaration that the first night audience—which audience, by the way, called us twenty times before the curtain—was 'sadly bored,' the three succeeding performances were attended by paying German audiences that filled the Opera House, and that called the artists before the curtain from five to ten times each night. Considering these facts, the fact that *Pola* is in the regular repertoire of the company, the fact that other European directors are negotiating for rights to produce the opera, and the fact that our royalties are coming in most satisfactorily, Mr. Nevin and I can scarcely be expected to share Mr. Spanuth's pessimistic view of our work.

"But Berlin and its operatic and theatrical institutions must not be judged by the morals and manners of its newspaper reporters," continued Mr. Hartley. "As every one knows, the city and its people are charming and conditions in the theatre there very nearly approach the ideal. I am speaking, of course, of the state institutions—the only ones that I saw except from the point of view of a spectator in 'the front of the house.' Back of the curtain at the Royal Opera House all one's dreams of what should be in the theatre are very nearly realized. The fine German system of dignity, order and 'the greatest good to the greatest number' is evidenced on every hand. Every one that one meets is at once courteous and democratic—for the very simple reason that every one takes pride in, and is respected for, filling capably the position that he or she holds. In

the theatre of America and England it is the position—whether capably filled or not—that counts. In Germany a perfect chorister is much more respected than is an imperfect principal. In the chorus of *Pola* three generations of one particular family of choristers were represented. The grandparents, a basso and a contralto, will soon retire on the pensions given by the government; the parents, now in their prime, are leaders in the chorus, and their children are appearing regularly as members of the company, and studying and working with the one ambition of becoming as capable choristers as their parents and grandparents were before them.

"The first thing that catches one's eye, upon entering the stage door of the Opera House, is a placard bearing the royal crest, and upon which is printed a list of the officers of the institution, with their titles and positions clearly set forth. The men named there as heads of departments are the foremost men, in their several lines of work, in Germany, and the placard itself indicates the perfect system under which the establishment is governed. One is never at a loss to know who is who, and there is never an excuse for the officers themselves to intrude upon the provinces of their fellows. If any conflict of opinion occurs the placard settles the matter instantly.

"The stage itself is mechanically exactly like any perfectly equipped American stage, except that it is larger than is usual in this country. The one thing that troubles a foreigner is that in Germany stage right is stage left, and vice versa. Because of this my scene plans and directions for groupings and movements—which were followed to the letter—were reversed, and it was some time before I could accustom myself, at rehearsals, to the change. However, this made no serious difference, as with the modern arrangement of the orchestra a librettist can as well place the principle singers at left as at right. The old laws in this matter no longer obtain.

"The rehearsals are, of course, arranged and conducted in a most systematic manner and in consequence no time is wasted. The different divisions of the company rehearse separately until only a week or ten days before the production, and when the units are brought together there is little to be done beside smoothing rough edges and polishing the climaxes. With the system of the Royal Opera House a new work can be rehearsed and mounted in perfect fashion in about six weeks' time. The Opera House has, of course, its own scenic artists, designers of costumes and makers of costumes and properties, and the moment the order is given by Count von Hilsen that a certain opera shall be produced on a certain date a machine consisting of at least five hundred men and women is set in motion. And the beauty of it is that every one of these five hundred persons is proud to do his or her work to the very best of his or her ability.

"Even the bitterest attacks of the German politician-critics cannot rob me of my admiration for the German methods; nor can they make me forget the courtesy to Mr. Nevin and myself, and the faith in our work, of the real artistic authorities of Berlin."

Mr. Hartley is at present working on a libretto for Hakon Schmedde, the Danish composer, and has been commissioned to write a libretto for an American composer now living in Germany.

SALT LAKE CITY.

The Martin and Emery Company Popular Here—Maude Adams Honored.

The Salt Lake Theatre, which has remained dark since the Maude Adams engagement, will be alight again May 26 with *May Robson* in *Aunt Mary*.

The Colonial did fair business May 8-14, presenting Martin and Emery's company in *The Red Mill*. All the old favorites were warmly welcomed. Mr. Emery is a Salt Lake man and always at home when in town.

At the Daniels, the Mack-Leone company are doing good business, presenting *The Morals of Marcus* May 8-14.

The Grand remained dark after the closing of the Theodore Lorck company, and was reopened May 15 by Luke Cosgrove and company as a 10-cent house, presenting an abbreviated version of *Rip Van Winkle*.

During the recent visit of Maude Adams the City Council did the proper thing by adopting resolutions of respect and welcome and thanking her for the splendid donation of all the receipts of a packed matinee at the Salt Lake Theatre.

At the Orpheum, the Milanese Minstrels, Dierio and Porcini, Mabel Bardine and company, and Berg's Merry Girls were the headliners.

At the Mission the hypnotist Pelham created the usual interest. Pero and Wilson and Dolph and Susie Lavono were each popular.

C. E. JOHNSON.

CHICAGO RIALTO CHATTER

A Play About a Red Apple—George Arliss Gives a Professional Matinee—A Prurient Play Withdrawn—Mrs. Patrick Campbell Too Ill to Appear.

(Special to The Mirror.)

CHICAGO, May 23.—Beginning to-night, the New Theatre company of New York will be at the Lyric for a fortnight. There has been a large advance sale and public interest seems to have been pretty thoroughly aroused. The engagement will open with *Strife*. To-morrow night, *The Winter's Tale*; Wednesday matinee, *Don and Sister Beatrice*; Wednesday night, *The Nigger*; Thursday, *Twelfth Night*; Friday, same as Wednesday matinee; Saturday matinee, *School for Scandal*; Monday of second week, *The Winter's Tale*; Tuesday, *Strife*; Wednesday matinee, *The Nigger*; Wednesday night, *School for Scandal*; Thursday, *The Winter's Tale*; Friday, *School for Scandal*; Saturday matinee, *Don and Sister Beatrice*; Saturday night, *The Nigger*.

Mabel Harrison and Harry Connor and company in *Lulu's Husbands* succeeded *Go West, Young Woman*, at the Grand Opera House last night.

The engagement of Mary Mannering at the Garrick has been extended several weeks. The additional weeks were secured by transferring *Lulu's Husbands* to the Grand Opera House.

Go West, Young Woman, a new play of Western apple orchards, the commercial kind, by Maud Hosford and Algernon Tassin, was offered at the Grand Opera House last week by William A. Brady and Joseph Grismer. It might have been called *Much Ado About a Red Apple*. The scenes are all on an apple ranch, and the story centers on a specimen of enormous size, supposedly about three pounds, which is to win the \$1,000 prize at the annual show as the biggest ever grown. It hangs on a tree owned by a young woman who has gone West to make a fortune, but through a series of incidents, involving a romance, a young fruit grower living near is half owner with the woman of this rosy-skinned wonder. The guarding of it day and night leads to the culmination of the love between the two growers. The first act shows an orchard in spring, blooming; the second shows the ranch cottage; the third the orchard in the fall with the prize product on the tree under guard. Thomas A. Wise has done wonders, apparently, in staging the play, for it proved entertaining for the most part in spite of its lack of strength of story. There was much good comedy. The play was free from scandal or salacious incident, and of course was a novelty in many respects. The young woman orchard owner was named Thomas Lattimer by the authors. The part was played at first by Ruth Shepley, but she retired early in the week from illness. The house was dark one night and then Helen Macbeth, wife of Frank Mills, Mary Mannering's leading man, assumed the part. She brought to it good looks, brightness and sincerity enough to make it conspicuously the lead, and altogether pleasing. Charles Waldron played the other lead in a good, virile, natural dominant manner. Will Deming as Blake again delighted Chicago audiences with excellent light comedy, and Robert Fisher got a great deal of popular comedy out of *Biggs*. Master Irving Gluck was good as the boy, and Agnes De Lane was agreeably light and perky as the younger sister. Charles Chapelle was good as the half breed, and Florence Earl presented a sufficiently distinct character as the aunt. I hear the play may be rewritten and presented again somewhere by Messrs. Brady and Grismer.

Taylor Granville's little Southwestern play, *The Hold-up*, at the American Music Hall last week, was entirely successful with the audiences there. It was well played and staged. W. S. Hart made an admirable character study of Lonesome Joe, enriching it with many details and giving it dash and swing nicely suited to the incident of the dusty plains. Robert Daly was excellent as the hold-up man. Of course, the playlet, with its telegraph operator and its passing trains, reminded one of *The Operator*, but the story was entirely different. The attempted robbery leads to the discovery that the two men were brother-operators of the same line and that the desperate man has done the other a favor at a critical moment. The one touch of nature stops the robbery and brings a happy ending. The scene is at a lonely station on a road across an Arizona desert.

George Arliss gave a professional matinee of *When We Two Make History*. It was a big success and the star had to make a speech.

The Lottery Man will follow the New Theatre company at the Lyric in two weeks as the summer attraction.

Harry Webb, the monologist, signed a contract May 13 which required him to leave town Friday and open on May 23. He is not superstitious. He says the United States started with thirteen States.

The court decided against a continuance of *Get Busy with Emery* at the Cort Theatre, but the management had already concluded to withdraw it.

Victor Moore may appear at the Cort in the Fall as the star in *The Girl and the Doctor*.

Albert Brown has succeeded Harry Tighe in the leading part of the Western Seven Days company, which was at the Illinois.

Jane Cowi has left the company playing *Is Matrimony a Failure* at Powers', to ap-

pear in *Das Konzert*, the new Belasco production, and Jane Gray will soon follow her to appear in the same play.

The La Salle Theatre has temporarily been absorbed into vaudeville by Messrs. Sullivan and Considine for their circuit.

A Certain Party, with Mabel Hite and Mike Donlin, at the Princess from the Garrick, has passed its fiftieth performance in Chicago.

Manager William K. Ziegfeld, of the Ziegfeld, was in New York last week arranging for plays for his theatre next season.

Bobby Barry reached Chicago from Australia last week.

George B. Peck, until recently manager of the Affiliated Circuit of Western Theatres, has formed the United Play company and secured *The Climax* and *Paid in Full* for next season.

Billy's Tombstones, the play from the sketch by Mrs. Sidney Drew, will be the next attraction at the Cort, beginning next Wednesday night, May 25.

Preparations for *The Girl in the Kimono* are progressing at the Ziegfeld, where Aristocracy is running to occupy the time intervening between *The Upstart* and the Summer production. *The Girl in the Kimono* is a farce with music. Adele Ritchie and John E. Young have been under consideration for leading parts, I hear.

Charles Marvin has given up the lease of the People's Theatre, and the owner of the property, W. G. Clarke, is in charge with E. F. Benton as manager. Traveling attractions have been admitted during the last month. The Farmer's Daughter this week, then W. F. Mann's *The Fighting Parson* and Harry Howe's Chicago Minstrels. The theatre will close June 11.

A little play called *The Red Princess* has been purchased and reproduced by W. E. Silsby of Chicago, with Alberta Lee in the title role.

There seems to be a good deal of uncertainty among Chicago producers about booking next season on account of the many changes of the theatrical routing map. It is said that an increasing number of managers are transferring to the open door circuits.

George Evans, the minstrel, was as easily successful as usual in holding his audience at the American last week. He had a houseful before him Tuesday night.

Low Dockstadter, for the first time in twelve years, appeared here in vaudeville at the Majestic last week, heading the bill in place of Mrs. Patrick Campbell, who had been taken ill. Mr. Dockstadter had arranged a particularly good monologue, and its appreciation was continuous and enthusiastic.

Miss Silence Tower has been re-engaged by W. F. Mann for Anna Holcomb, the leading part in *Dare Devil Dan*, for next season.

The Devil is interesting the West Siders at the Academy this week. Possibly, as a contrast, the managers of the Academy who also conduct the Criterion, are offering the fairy story of *Cinderella* there this week.

Castle will be played next Tuesday, May 31, by pupils of the Chicago Musical College School of Acting under the direction of J. H. Oilmour, at the Ziegfeld Theatre, in the afternoon.

Superstition, a new little playlet by Oliver White, cleverly acted by Charles W. Bower, Edith Hinkle and company at the Majestic, seemed to be unusually interesting to the audience. Mr. Bower's politician was exceptionally effective.

John Neff and Carrie Starr were especially popular at the Majestic last week; also the Great Lester and the Absorn cycling comedians.

J. H. Bosman, of the famous Bosman and Landis scenery studios, which enable Chicago to record that it has the largest establishment of the kind in existence, has just returned from abroad. He extended his continental trip to Egypt, where he made a complete trip of the Nile for the purpose of getting personal knowledge and accurate sketches of the scenery. A great deal of Masonic scenery is in preparation in the studios, and the Nile scenery appears frequently in the pictures.

Late bulletins announce the safe arrival of Walker Whiteside by automobile at New York from Chicago.

Robert Rogers and Louise Mackintosh (Mrs. Rogers) have bought a residence in Chicago, where they were married twelve years ago.

Raffles is at the National this week, with Hugo B. Koch in the title role.

The bills this week: Grand Opera House, *Lulu's Husbands*; Garrick, *Mary Mannering*; Lyric, *New Theatre company*; Olympic, *The Fortune Hunter*; Colonial, *Madame Sherry*; Cort, *Billy*; Illinois, *Third Degree*; Studenaker, *The Echo*; Ziegfeld, *Aristocracy*; Chicago Opera House, *The Gay Hussars*; Powers', *Is Matrimony a Failure*; Princess, *Mabel Hite*; Whitely, *Wm. Norris*; McVicker's, *Aborn company* in grand opera in English; Crown, *David Harum*; National, *Raffles*; Criterion, *Cinderella*; People's, *The Fighting Parson*; Academy, *The Devil*; Bijou, *Jacob Adler*.

The Blackstone is to open Nov. 15, according to the latest report, with William Gillette in repertoire.

OTIS COLBURN.

BOSTON'S CLOSING SEASON

Regular Theatres Ending Their Year—The Summer Stock Companies Are Prospering, However, with Popular Vehicles—Benton's Stage Chat.

(Special to The Mirror.)

BOSTON, May 23.—One more theatre has closed, although it will reopen in another week for a supplementary season, and still another keeps open merely long enough to catch the Memorial Day holiday crowd and then that too will close until Fall. Surely Boston's vacation is close at hand.

John Craig's stock company at the Castle Square makes one of the most elaborate revivals that it has had all the year and gives Brewster's Millions in quite as effective a fashion as it had when it was played here at high prices. The stage at the Castle Square was originally built for spectacular productions and for that reason the storm at sea was well brought out in the sensational element of the production. Mr. Craig has been giving himself a long vacation, but he is now back in his place to take the chief character.

For her first change of bill with her stock company at the Majestic, Charlotte Hunt gives The Great Divide, which has only been given here by Henry Miller at highest prices. Consequently the revival appealed to a new class of theatregoers and it was well received. Miss Hunt again showed her versatility as the heroine, the part first played here by Margaret Anglin, and her associate players gave good support.

Robert Edeson has only this week left of his engagement at the Colonial and the season will end with the two holiday performances, 30, in Where the Trail Divides. Mr. Edeson has a new type of educated Indian and he makes a hit of the strongest magnitude. Josephine Lovett has joined the cast as leading lady and proves a favorite.

There is no question about the size of the audiences at the Tremont where The Girl in the Taxi opened its third week to-night, and it certainly looks as if the farce would remain here until well into the warm weather. Carter de Haven makes a lively youngster, and Gertrude Withington shares the honors of the supper scene with him. The piece is played with Windy City breeziness and is breaking records at this house.

This is the last week of the grand opera contingent of the Aborn forces at the Back Bay Opera House and it is made a busy one. The first part is devoted to the double bill of Cavalleria Rusticana and I Pagliacci, and then Martha will trip in to finish up the week. When the comic opera contingent reaches here Robin Hood will be its first bill.

The Goddess of Liberty has started the summer season at the Shubert in good fashion, and the innovation is proving a pleasing one at the new house. Joseph E. Howard quite naturally has given himself some good features, and they are the best liked things in the whole production. Stella Tracy replaced Nella Webb in the leading role to-night.

William Hodge's engagement in The Man from Home at the Park is now in its twenty-first week and there is no end in sight. Certainly no comedy has been given at this house with so long a run since the days when Neil Burgess was there with The County Fair and stayed a whole season.

William Courtleigh is the chief dramatic feature of the bill at the American Music Hall this week, as he has returned to Peaches after his long season with Robert Hilliard in A Fool There Was. Cissie Corlette also is a top liner.

Julius Steger is back in town after a long absence and leads the bill at Keith's. Kathleen Clifford, who was there recently, is back with a new act.

The summer burlesque season at the Casino opened with Frank Fluney, T. P. Thoma, Harry Buckley, Minnie Burke, Idylla Vyner, and Corinne Ford as the chief actors.

Pat White and his Gaiety Girls are at the Howard Athenaeum with a house full. The Columbia has closed its regular season and adds another to the list of houses spending the vacation with a season of moving pictures and vaudeville.

The Hollis is dark for this week, but it will reopen May 30 for a supplementary season in The Prosecutor, which is a dramatization of The Red Mouse. Orrin Johnson and Emmett Corrigan are featured as stars, and the cast will include Rapley Holmes, William Owen, Katherine Emmet, and Harriet Worthington.

There was a rapid change last week by which the performance of The Man from Home at the Park was barely saved. Herbert McKensie, who plays the Earl of Hawcastle, was taken suddenly ill and it was feared that an operation for appendicitis would be necessary. There was no understudy, and it would not be possible for a stranger to read the part. Suddenly someone thought that John Glendinning, the original of the character, was playing in The Girl in the Taxi at the Tremont. They had an understudy there, and by a quick exchange of managerial reciprocity he moved to the Park, arriving at the time when the curtain should have been up. The folks in the company knew nothing about it, but they ran over the cues, and as soon as the play started it all came back to Mr. Glendinning, and he played without a break. The audience insisted that he should make a speech as well as the star.

M. Douglas Flattery, the dramatist, has leased the new house which is being built

in Central Square, Cambridge, and he will open it the first of September. He is very closely in touch with William Morris.

John Drew paid his niece, Ethel Barrymore, a great compliment last week by coming over from New York especially to see her play in Mid-Channel. Her extra matinee the closing week of her engagement at the Hollis drew the largest audience of the fortnight.

The Park is the first house to announce its opening attraction for next Fall, even although the season has not closed and has no intention of doing so. The date is August 29, and the attraction is The Climax, which has not been here as yet.

Edwin Mordant, who has just closed his long tour in The Great Divide, and his wife, Grace Atwell, are back in Boston again to visit friends, and will probably be here a good part of the summer.

When John Craig plays Held by the Enemy by his stock company at the Castle Square, June 6, Howell Haasell will come back to the organization for a single week and W. P. Carlsson will be the third leading man in the part. Mrs. Temple's Telegram will be the last bill of the dramatic season.

Irving White Wilson has been elected manager of the next Tech show, to take the place so well filled by Dudley Clapp this season.

C. Blanche Rice, who has just closed her season, is visiting her mother at Waltham. Mrs. E. H. Crosby, wife of the dramatic editor of the Post, was the hostess to entertain the Castilian Club for its last meeting of the year.

Lindsay Morrison, manager of the American Music Hall, has been seriously ill during the past week and had to go to the Charlesgate Hospital to have an operation on the stomach performed. He rallied well and his recovery is assured. He had two hemorrhages, and upon being taken to the hospital was immediately operated upon.

At the Brae Bun mixed forenoon last week, Mr. and Mrs. Harry Jewett took second place with a gross of 107, handicap of 21 placing them one point behind the winner.

The Bank Officers' Association hired the whole house at the American Music Hall one night last week, and after holding their election of officers were given the complete vaudeville show with nobody else in the theatre.

At last the summer opera company at the Castle Square is complete, to open with The Mikado June 20. It will include Donald Meek, Harry Davies, Ethel Balch, Vera Roberts, Mary Sherwood, George Crompton, Clarence H. Chute, and Victor Crawford. There will be weekly changes of bill during the summer.

Michael J. Greeley, a veteran stage employee, was accidentally killed last week by falling down an elevator well in Causeway Street. At the funeral the pallbearers were all theatrical employees as a tribute of respect.

JERSEY CITY.

East Lynne as Potent as Yore—Big Gilder for the Orpheum.

That good, old play, East Lynne, drew large audiences to the Majestic 16-21 and gave as much genuine satisfaction as of old. Grace Welby as Lady Isabel and Madame Vine was excellent, and she drew the tears from her auditors. Her acting was all that the part called for. Josie Vickers as Corney was fine. William Lennox as Sir Francis was capital, and Joseph Henley as Carlisle and Norman Bean as Hare were good aids. Alma, Wo Wobast Du, with Hedwig Richard, comes 23-28.

One of the largest structural steel girders that has ever gone into a building in this city is that which is at present on its way to the new Orpheum Theatre, now being constructed here. The girder is 70 feet long, 6 feet high, 1 1/4 feet in width and weighs 25 tons. Its gigantic proportions have to be viewed to be fully realized and some conception of its weight may be gathered from the fact that the truck conveying it from the iron works to the site of the theatre was drawn by twenty-four horses.

Norman Bean, of the East Lynne co., and Eddie Collins, the comedian, will be initiated in the local T. M. A. Lodge 22.

WALTER C. SMITH.

ST. PAUL.

Efforts of Otis Skinner and Izzie Jewell Appreciated—Good Work by Stock Company.

Otis Skinner proved to be an excellent attraction at the Metropolitan the first half of the week 16-18. His play, Your Humble Servant, is an excellent one for Mr. Skinner's talents, and his audience were very well pleased with his work and warmly applauded. Izzie Jewell made a very pleasing and attractive Margaret. Robert Mantel, the latter part of the week.

The Nellie Stock co. in a very capable production of The Crisis at the Grand 16-21. The parts were all well taken and showed intelligent work. The stock co. is drawing good houses at each performance. Dorothy Vernon of Haddon Hall 23-28.

GLENN A. MORRIS.

PORTLAND, ORE.

Baker Stock Company Reopened and Demonstrated Its Ability—Bills of the Week.

The Bungalow was open but three nights of the past week, with Jeanne Russell in Ethel Barrymore's play, Cousin Kate. While Miss Russell gained some favor for her playing of the role, her support was seriously criticised on all sides and business was unmistakably poor. Kelcey and Shannon in The Thief 15, 16, Dorothy Morton in The Widow Jones 17, 18. Balance of the week local attractions. Grace George 23-25, after which the Bungalow appears to be dark until about the middle of June.

One of the most important and interesting events in theatrical history was the reopening of Baker Stock co., which occurred 8 at the Baker, which was the original home of Portland's favorite organization. The first week was devoted to Old Heidelberg and demonstrated fully that Manager Baker has gathered together a co. fully as good as, and in some places superior to, any that he has had before. All the old time enthusiasm was aroused and crowded houses greeted every performance of this delightful play. Franklin Underwood played Prince Karl Heinrich as it has never been played here in stock, and he was ably seconded by Frances Slosson in the charming role of Kathie. Next in importance was the playing of old Dr. Juttner by William Dills, which was little less than a classic in the hands of the veteran character man, who was the only remaining member of the original co. organized by Manager Baker eight years ago. Other members of the new Baker co. are John W. Sherman, Dan Bruce, Ralph Lee, Benjamin Horning, Earl Dwyer, Leo Lindhart, Walter Benfort, Margot Duffet, Lillian Andrews, Laura Heimlich and Nell Fransen. Just Out of College is announced for week 15, followed by Under Southern Skies.

The National Opera co., with Aida Hemmi, played its second week at the Portland, with the old-time favorite, The Bohemian Girl, as the offering. It was originally announced to play two operas this week, but Bohemian Girl business jumped to such dimensions that it was held on for the week, and played to splendid houses every performance. The organization is a credit to light opera and well deserving of the patronage it received this past week. Miss Hemmi and her support are surely singing themselves into Portland's favor, and there is no reason why a good summer season of light opera should not prevail. Martha 15-21.

The policy of the Lyric Theatre has been changed, the Athon Stock co. giving way to motion pictures and vaudeville for the summer.

JOHN F. LOGAN.

SAN FRANCISCO.

Grace George in a New Play—Some Strong Attractions Promised at the Savoy.

Grace George in A Woman's Way was well presented at the Columbia, and both the star and the play found favor. At the Wednesday matinee, 11, Miss George presented for the first time on any stage the new comedy, Husband, by John Corbin. Mr. Brady was here directing the staging. Maude Adams opened 16 in What Every Woman Knows.

The Alcazar had an excellent offering in The Commanding Officer 18, before a large and well pleased audience. Fred Belasco and Mr. Butler returned from New York just in time to witness the performance. Cameo Kirby will be the next attraction.

The special performance of The Private Secretary for the charity fund of the Macabees took place at the Chutes Theatre 11 instead of at the Valencia, where it was first intended to produce the play.

Walter Damrosch and orchestra are giving concerts between the Garrick and the Greek Theatre at Berkeley.

The first contract for the construction of a playhouse for the Shuberts was recorded 4. The excavation has commenced and the lot is located on the north side of Geary Street, nearly opposite the new Columbia. The size of the lot is 137 by 137 feet. The matter was kept a secret until the contract was recorded.

The following plays will be seen at the Savoy when it opens with the Shubert attractions: Sothorn and Marlowe, Maxine Elliott, Forbes Robertson, James T. Powers, Wilton Lackaye, Jefferson De Angellis, Blanche Ring, Louis Mann, The Midnight Sons, Jolly Bachelors, William Faversham, Marie Dressler, Otis Harlin, Bertha Kalich, Naimova, Mary Mannering, Bertha Garland, John Mason, The City, The Lottery Man, Dockstader's Minstrels, The Blue Mouse, Henry Warner in Alias Jimmie Valentine, Marie Cahill, The Fourth Estate, Grace George, Marietta Oily, Sam Bernard, first time on the Pacific Coast; William Hodge in The Man from Home, Jim the Penman, and the New Theatre co.

Evelyn Vaughn, for many seasons the leading woman of the Alcazar, will give as her final performance in the last week of her engagement here Tribby, it not having been seen here since 1902.

It has now definitely been settled that Maude Adams will present As You Like It at the Greek Theatre, June 3.

The Passion music will be given at the Greek Theatre 21 by the Bach Choir, composed of 200 voices, under Dr. J. Fred Wolfe. It has been in rehearsal for about one year.

Das Hexenlied was rendered by Dr. Wullner at the Valencia 5 to a fair sized audience.

A number of the prominent houses are temporarily closed for renovation and book-binding reasons.

A. T. BARNETT.

REISENWEBER'S

Fireproof Apartment Hotel

COLUMBUS CIRCLE, 58th ST.

Headquarters for Theatrical People

Handsomely Furnished Apartments of One and Two Rooms and Bath

OVERLOOKING CENTRAL PARK

Room and bath, by week, \$15; two rooms and bath, by week, \$18; by the month, \$50 to \$55.

RESTAURANT A LA CARTE

Club Breakfast, Table d'Hôte Lunch and Dinner. Meals Served to Rooms.

WASHINGTON.

Success of the Columbian Players and the Aborn Comic Opera Company.

WASHINGTON, May 23.—The fourth successful week of the Columbia Players at the Columbia Theatre opens with a benefit for the Columbian Women, a society charitable organization. The Great Divide is the strong dramatic offering. Julia Dean, whose return last week as leading lady was nightly in the nature of an ovation again demonstrated her signal worth as a delineator of character of wide range. Mrs. Hest Jordan, a gripping, exacting role, was exceptionally effective, strikingly strong and thoroughly convincing. Paul McAllister, who has achieved distinction in leading roles of a lighter calibre since the season's opening, had his first opportunity for serious character work. As Stephen Ghent he was masterful. The company was excellently cast, and the work of Everett Butterfield as Winthrop Newbury, Phyllis Sherwood as Polly Jordan, Emily Melville as Mrs. Jordan, James H. Morrison as Philip Jordan, Stanley James as Dr. Newberry, Walter Wilson as Lon Anderson, Frank Shannon as Dutch, Mahlon F. Hamilton as Pedro, Gaston Bell as Burt Williams, Joseph H. Haselton as the contractor, Robert McGorty as the architect and Arthur Ritchie as the boy were admirable. Next week The College Widow.

The season of comic opera by the Aborn Opera company at the National Theatre will conclude this week with a revival of De Koven and Smith's popular Robin Hood. George Frothingham, a special engagement for his original part of Friar Tuck, scores strongly. Robert Lett, a comic opera comedian of many amusing methods, invested the character of the Sheriff of Nottingham with enjoyable action and humor. The well-selected admirable cast presents John H. Philips in the title-role, Charles Meakin as Little John, Huntington May as Will Scarlet, Bernice Mereson as Alan-a-Dale, Agnes Fontay as Anabel, Mattie Arnold as Dame Durdan and Ada Meade as Maid Marian. Next week a three weeks further continuation of the Aborn season with grand opera as the attraction, when two operas will be presented weekly, will be divided by Il Trovatore and Aida.

The Ben Greet Players, whose opening week of an indefinite season at the Belasco Theatre has been successfully attended, presents for the current week The Professor's Love Story to a continuation of excellent attendance. Ben Greet in the whimsical characterization of Professor Goodwillie presents a portrayal that greatly pleases. The company appears to excellent advantage. On next Friday afternoon the Greet Players will give a special matinee of Romeo and Juliet for the benefit of school and students of Shakespearean drama. These special matinees will be continued during the Greet engagement. The Greet opening bill, The Student of Conquer, was changed Friday to The Merry Wives of Windsor, which concluded the week. Next week's bill includes A Fair of Spectacles and the one-act play Creatures of Impulse. Professor Charlesmayne Koehler, Shakespearean reader, appeared at the Washington Normal School of Teachers last Thursday in a specially selected programme, embracing selections from Shakespeare and the leading poets—of delightful and instructive interest to the enlarged class who have taken up the classics as a study.

JOHN T. WARREN.

CLEVELAND.

Faust Well Presented at the Euclid Garden—Season About Closed Here.

The Colonial Stock co. opened a Summer season in The Brixton Burglary at the Euclid Garden 16-21. My Friend from India 23-28.

Faust was given a fine presentation, both scenically and otherwise, at the Euclid Garden 16-21, reflecting great credit on Max Paalenheuer's abilities as a producer and was a reminder of the early days of the Hippodrome.

The Cleveland Opera and Oratorio Society will give grand opera in English, under the direction of Adolph Loeckengay at the Euclid Avenue Opera House 23-28.

The Hermits are rehearsing for their annual play, to be given at the Euclid Avenue Opera House.

WILLIAM CRASTON.

Eyes Exposed to Artificial Light

Become Red, Weak, Watery, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

PHILADELPHIA PLAY NEWS

Eugenie Blair Excellent in Zaza—Premiere of The Changeling, Staged by Percy Winter—William J. Kelly Enters Summer Stock—Personals and Notes.

(Special to The Mirror.)

PHILADELPHIA, May 23.—From a purely dramatic point of view this correspondence must of necessity confine itself to just three theatres—Chestnut Street Theatre, Lyric and Walnut—the only ones which are now open that are giving performances of a dramatic character.

Frank Howe's venture at the Walnut, with his stock company, is meeting with better success than many anticipated. The theatre is comfortably filled nightly, and, what is better still, the audiences leave it thoroughly satisfied. Last week's offering was Zaza, with Eugenie Blair in the title role. It is one of her strongest parts and never fails to please. In the earlier acts of the play the shifting moods of the woman of the Zaza type were splendidly portrayed, while in the scene with her lover, which closes the fourth act, Miss Blair gave a powerful exhibition of emotional acting. George P. Moore, as Bernard Dufrane, gave an admirable interpretation of the somewhat unattractive character. Edw. P. Mannary played Cascart and Margaret Lewis was Rosa Bonne. Little Leo Lewis was Toto, and Frank T. Charlton as the Duke de Brissac, the would-be-lover of Zaza, was sufficiently idiotic. The play was well staged. This week, Camille, to be followed next week by What Women Say, from the Spanish of Jose Echegaray, translated by Dr. L. D. de Medina, a Spanish resident of this city.

Friends of the Orpheum Players, who have witnessed nearly every performance of the company at the Chestnut Street Theatre, are unanimous in the opinion that they were never seen to better advantage than last week in The Melting Pot. Their interpretation of the story certainly rivaled in realism the original production, which was one of the early season's best successes. The acting of Marion Barney, who played the part of Vera, was exceptionally good. Wilson Melrose gave a masterly interpretation of the role of David, his denunciation of the Baron, in the third act, being particularly forcible and effective. All the other members of the company were congenially cast. This week, The Clansman.

The Changeling, written by Emily R. Perkins, had its premiere last Monday night at the Broad before the members and guests of the Browning Society. The author, who assumed the principal role, attempted no plot; she sought to impart no message other than that of the all-healing power of love. And this she did—did so well that one is loath to speak of technique and possibilities. The Changeling is a simple story of Irish folk lore. It is beautifully staged, but it is too long and often drags. Under the hands of Otis Skinner, who holds all the rights, it will be remodeled, certainly before professional presentation. However, too much praise cannot be bestowed on the author. Her acting was charming all through. Others in the cast who shared honors with her were Mrs. W. York Stevenson as Moira O'Connor and Mrs. Paul Pearson as Brigit Maloney. Their work was capable, even brilliant, at times. Miss Eleanor E. F. Foe as Mother Chelina, in her limited opportunity, did most admirable work. The incidental music was written by Charles Lewis Murphy who conducted the orchestra, and the play was staged under the direction of Percy Winter, of the Chestnut Street Theatre.

To-night will be "Monroe-Fisher night" at the Lyric, where The Midnight Sons continue holding forth to good business. As many Monroes and Fishers—there are a lot of them in Philadelphia—as possible are expected to be present, the occasion being the twenty-fifth anniversary of the adoption of the stage by George W. Monroe, one of the leading comedians of The Midnight Sons company. Monroe is a native of this city, having been born at Seventeenth and Christian Streets. Harry Fisher, who plays "opposite" Monroe, used to play at Keith's old theatre on North Eighth Street and was last seen here featured in The Hotel Clark.

William J. Kelly, of the Stuyvesant Theatre (New York) stock company, commences his season to-night with the Walnut Street Theatre Stock company as Armand in Camille. Several new members will join the company next week, among them being Emily Lytton and Mabel Montgomery.

Manager Grant Laferty, of the Orpheum Players, has upon request of many of his regular patrons finally consented to produce East Lynne at the Chestnut Street Theatre next week. This will be the company's first appearance in this old play.

The Comic Supplement, the big musical show which will occupy the New Amsterdam roof this Summer, will be given its premiere at the Apollo Theatre, Atlantic City, May 30. The cast includes Maude Raymond, Joseph Cawthorn, Violet McMillan, Ted Probst, Harry Fern, Ernest Trux, Powers Walters and Croger, and the Constantine Sisters. A chorus of eighty will support them.

The Clansman will be this week's offering of the Orpheum Players at the Chestnut Street Theatre. A few years ago it was produced for one night only at the Walnut, the city authorities then ordering its discontinuance because of the feeling against it on the part of our colored population. It was a memorable night for the

old Walnut. Hundreds of darkies gathered about the theatre and protested against the production. A strong police force was on hand and prevented what might have been a serious riot. Before the first act had proceeded far a colored man in the gallery attempted a disturbance, but was clucked into insensibility by three or four big policemen and then removed to a hospital. No further trouble ensued. So far I have not heard of any protests being made against this week's production.

The popularity of Lyman H. Howe's Travel Festival at the Garrick grows apace. This week a new series of entertaining and instructive pictures will be given. Comparatively few people understand the character of the Howe entertainment, having an idea that it is similar to the travelogues of Burton Holmes and others. But Mr. Howe has gone a step farther and makes his pictures do their own talking without distracting the attention of his audiences by "lecturing."

The plays to be produced by the Coburn Players at the Botanical Gardens of the University of Pennsylvania this week will be: Wednesday, As You Like It; Thursday, The Canterbury Pilgrims; Friday matinee, Twelfth Night; Friday evening, Elektra.

The opening of the three Hippodromes last week did not materially affect the attendance at the burlesque houses. Their attractions for the current week are: Bijou, the Billy Watson Stock company, which will be the last of the season, as Mr. Watson will take his company to the Empire, Brooklyn, next week; Casino, The College Girls; Gayety, all-star stock company, and Trocadero, the Trocadero Stock company. The latter will be headed by Billy Spencer, comedian. Others in the company will be John Hart, Beatrice Harlowe, May Belmont, Tom Burnett, Katharine Lawson, and Ralph Ash. The bills will be changed weekly, this week's burlesque being Over the River, Charlie.

It leaked out the past week that James Spottswood, one of the four sons of The Midnight Sons, is not only a graduate of Georgetown University but a direct descendant of Governor Alexander Spottswood, the first Colonial Governor of Virginia, who in turn was directly descended from Robert de Spottswode, who succeeded to the crown of Scotland in 1249. JAMES D. LEAVER.

PITTSBURGH.

Blanche Walsh Seen in the Test—The Alvin Closes a Prosperous Season.

PITTSBURGH, May 23.—The Alvin closed its season of thirty-eight consecutive weeks on last Saturday night, and one of which it may justly feel proud in every way. Under the direction of Harry Davis, the skillful management of William B. Merrill, and backed by the Shuberts, nearly all of the various attractions were worth while and good business was the result. The New Theatre company was seen in seven different plays. Two performances each of The Nigger and The School for Scandal were presented and drew the largest attendance, and the latter play was considered the best acted play in the repertoire. The Winter's Tale, Sister Beatrice and Don (double bill) and Twelfth Night were all praiseworthy, but Strife did not make much of an impression. Henry Kolker, Guy Bates Post, E. M. Holland, Ferdinand Gottschalk, Louis Calvert, Oswald Yorks, Albert Bruning, A. E. Anson, Lee Baker, Edith Wynne Mathison, Leah Bateman-Hunter, Rose Coghlan, Annie Russell and Jessie Busley were the most conspicuous players, and each one deserves the highest praise for at least one portrayal. In short, the ensemble work was excellent, and artistically the engagement was a great success. All of the plays were finely staged and the orchestrations exquisite.

The Test was a talkative and uninteresting play, and the attendance at the Nixon during the past week was light. Blanche Walsh has only a bit of an opportunity to display her abilities as an accomplished actress, but makes the best of the situation. C. Jay Williams' characterization of Herr Bretner was almost perfect, and Will D. Corbett as Tretman and Wm. M. Travers as McVane were commendable. The balance of the cast was mediocre. Ethel Barrymore and company in Mid-Channel ends the season of this house this week.

The Harry Davis Stock company gave a satisfactory performance of Pudd'n Head Wilson at the Duquesne, and is seen in Prince Karl the current week. This company will be transferred to the Grand next week for an indefinite period, and if the patronage warrants will continue until the vaudeville season reopens at this house in the Fall. Aristocracy is in preparation.

The Lyceum offers Three Weeks for two weeks beginning to-night, and closes the season at this popular playhouse.

At the Gayety the Golden Crook Extravaganza company is the bill, and The Follies of New York and Paris underlined.

Ringling Brothers Circus gave two performances on the North Side to-day, and on to-morrow and Wednesday will be seen in the East End.

West View, Kennyswood and Southern Parks are now open, and are offering the same class of attractions as last season.

On next Monday night the Pittsburgh

Hippodrome will open on Forbes Field, the baseball park, and will be under the direction of Harry Davis.

Buffalo Bill's and Pawnee Bill's Wild West Show will exhibit in the East End on next Monday and Tuesday.

Adeline Stanhope Wheatcroft has joined the Harry Davis Stock company this week as character woman.

Harrison Grey Fiske was in the city last week superintending the rehearsals of the Manhattan company in Becky Sharp, and, as Mrs. Fiske was not needed, she spent the week in New York.

ALBERT S. L. HOWES.

KANSAS CITY.

Four Houses Dark Here—Woodward Stock Company Closes Very Successful Season.

The week of 15-21 finds Kansas City very dull in the amusement line, and the first real break in the local theatrical season. The Shubert, Orpheum, Auditorium and Century all have the "nothing doing" sign out, leaving only the Willis Wood, Grand, Gillies and Gayety in the limelight. The Shubert, however, announces one more attraction yet this season in the New Theatre Co., which will appear there the week of June 7. The others are closed for the Summer. The Willis Wood announces several other attractions, as do the Grand and Gillies also, while the Gayety will play a Summer season of vaudeville.

The Woodward Stock Co. closed their very successful season of four weeks at the Willis Wood with 15-18. Eva Lang, who is heading the Co. in the capacity of a stock star, again scored heavily, her portrayal of the part of Katherine Van Ripper being one of the best of her many performances given here. Theodore Friebe, as Tom Jeffrey, shared honors with her, while the splendid work of Frank Dudley, Frank Denithorne, Marie Hudson and Henrietta Vaders also deserves mention. The production was given a most attractive staging and costuming. The entire organization will go at once to Omaha, where they will open an indefinite engagement. William Collier in A Lucky Star 15-21. Margaret Anglin in The Awakening of Helena Ritchie 22-23.

The Right of Way was the Grand attraction 15-21, playing to a very satisfactory week's business. The presenting Co. proved themselves very capable and the play was well received. Principal parts were in the hands of Hallett Thompson, P. August Anderson and Arleen Hackett, all of whom were splendid in their respective roles, while the supporting Co. proved adequate. The production was properly staged. The Alaskan 22-23.

The Gillies had An American Hobo 15-21, playing to the usual good business. The play is a combination of melodrama, comedy and vaudeville and seemed to please immensely. Robert Neil played the leading role in a thoroughly pleasing manner and was capably assisted. The production was well staged. The World Against Him 22-23.

The engagement last week of E. H. Sothorn and Julia Marlowe at the Shubert Theatre was in many respects one of the most momentous events in local theatrical history. First perhaps in point of attendance, as the house was completely sold out, including all the available standing room at every performance, and, second, it speaks highly for our theatregoers and shows the Shakespearean drama is appreciated by them.

D. KERRY CAMPBELL.

NEWARK.

Words of Praise for Columbia Stock Company—Margaret Keane Well Remembered.

The Aborn Grand Opera company presented Faust at the Newark May 16-21. The Aborn Brothers have added another credit to their undertakings, for without doubt they sent us a company that is worthy of much praise. Clara Lane was delightful as Marguerite and showed her experience in the role. Alfred D. Shaw, Henry Thomas, Marshall Vincent, Vera Roberts, Mildred Rogers and an excellent chorus. The music lovers of Newark have discovered the fact that they can enjoy grand opera at popular prices, and show their appreciation by filling the theatre at every performance. Carmen May 23, and the following week Martha.

Miner's Empire and Waldman's Opera House closed the regular season May 21.

It has been a long time since we have enjoyed a stock company, so when the Columbia Stock company opened their season May 16 at the Columbia they were greeted with large and enthusiastic audiences. Betts and Fowler took possession of the house and presented The Man on the Box. Lorne Elwyn, who is the leading man, assumes the role of Warburton and portrayed the character in a most artistic manner. He gave a spirited and agreeable performance and won his audience from the beginning. The role of Betty was charmingly played by Margaret Keane, whom we remember as a Newark girl. Both in her comedy and serious moments she handled herself very cleverly and has made herself a warm spot in the hearts of the regulars who will attend the stock engagement. The cast includes Eugene Fraser, Milton Boyle, Garrett Campbell, William F. Elliott, Lizabeth Wilkes, Miss Stanton and others. This is the best stock company that has played Newark for many years, and judging from the large audiences and the advance sale there is every reason to believe they have come to stay. Blue Jeans will be presented May 23 and House of Thousand Candles the following week. Several people were injured at the Barnum-Bailey Circus May 16. Thousands were turned away, being unable to secure even standing room.

The season at the Olympic Park opens June 6.

GEORGE S. APPELGATE.

CINCINNATI.

The Carnival of Ruses at the Columbia—Out-door Amusements Take Precedence.

CINCINNATI, May 23.—The Columbia is presenting an extra good line of attractions this week. Riccardo St. Milla and Milla La Gal, with a number of able supports, appear in The Carnival of Ruses. Mrs. General Pickett, widow of the dashing Confederate cavalry leader, delivers a lecture on the scenes at Gettysburg. Upon invitation of Anderson and Ziegler a number of the G. A. B. were present this evening. Other features are Flanagan and Edwards in a sketch, Off and On; Edwards and Dunagan, champion roller skaters, and Mullen and Correll, acrobats.

Hall, Colborn and company head the programme at the Empress in a comedy sketch, Made Good. Lorraine and Dudley also appear in a character travesty, Christmas. Miss Lorraine was formerly prima donna in The Red Mill. Others on the bill are Bennington Brothers, Olympian athletes; Frank Markley, banjo player; Deas, Reed and Deas, in singing and comedy, and Woods, Bolton and company in a musical act.

The second week of the Chester Park season opened with the Cook-Pearry Polo Trip and is receiving popular applause. The free vaudeville consists of the Five Juggling Jordans; Fielding and Carlos, roller skaters; Kelsey Sisters and others. The Summer opera season opens June 19 with The Chinese Honeycomb, the company including Elgie Bowen and Christina Nielsen.

Herr Granada and Madame Granada are booked as the special attraction for the opening of Coney Island on next Sunday. They perform on a wire 100 feet over the lake, and the same act was seen at the Fall Festival several years ago. The free vaudeville consists of the Lavan trio of acrobats; Tyler and Tyler, xylophone experts; the Three Melis in a Roman ring act, and Powell and Rose in popular songs.

Weber's Band, Blanche S. Mehafter, soprano soloist, and Fred Weiss, cornetist, were the chief attractions at the Zoo yesterday.

A. J. MCNAIR.

BALTIMORE.

Page Stock Company Strengthened by Blanche Chapman—Attractions of the Week.

BALTIMORE, May 23.—Martha was presented at Ford's Grand Opera House May 23 by the Aborn English Grand Opera company, with Jane Abercrombie in the title role. Faust will be sung the last half of the week. The cast for both operas will include Jane Abercrombie, Aileen Hodgson, Luigi Cilla, Mildred Rogers, Vera Roberts, A. D. Shaw, J. K. Murray, William Schuster, Achille Alberti, Charles W. Phillips, and George Debarre. The Bohemian Girl is the offering for the fourth week of the engagement.

The Page Stock company gave a beautiful performance of St. Elmo to-night at the Auditorium, their work proving a great attraction. Douglas J. Wood and Julie Wood have the principal roles, the cast being strengthened by the addition of Blanche Chapman, who has been starring in Mrs. Wiggs of the Cabbage Patch.

Decoration Day, Robert T. Haines will appear as the star of the Page Stock company in a big revival of Caste.

At the Holiday Street the Payson Stock company, with Rachel May Clarke, presents St. Elmo. Camille will follow.

The Academy, Maryland, Victoria and Gayety have attractive vaudeville bills. James Young, Jr., is in Baltimore, visiting his parents. Mr. Young is the son of James Young, the proprietor of the Baltimore Telegram, and has a host of friends here.

Both the Aborn Grand Opera company and the Page Stock company have been enjoying excellent business, the houses at every performance being crowded.

HAROLD RUTLEDGE.

BUFFALO.

Chauncey Olcott Delighted Big Business—Billie Burke One of Season's Best Offerings.

Chauncey Olcott delighted good-sized houses at the Star 12-14 and his singing was as good as ever. Billie Burke in Mrs. Dot was the attraction 16-18 and both the star and play was well received. Jessie Bonstelle will open a season of stock 23.

Elliot Dexter in The Prince Chap did an excellent business at the Lyric 16-21. Mr. Dexter is an exceptionally clever artist and his support and production were adequate.

Maude Fealy and James Durkin kept large audiences in roars of laughter at the Teck 16-23, when Billy, an amusing farce-comedy, was the offering. Cousin Kate is underlined for week 25.

Charles Robinson and the Robinson

Cruise Co. held the boards of the Garden 16-21.

Lafayette has closed its regular season and is running moving pictures.

Al. Carlton scored a tremendous hit at Shea's 16-21 with his monologue, taking several bows at every performance. Mr. Carlton was original and funny and was one of the cleverest comedians seen at the house this season.

Eddie Carr was in town for a few hours 18 on route to Syracuse.

P. T. O'CONNOR.

If You Would Beautify

and Promote a more Beautiful Tone to the Face, Eyelashes and Eyebrows, and Prevent Unpleasant Conditions, Try Murine and Murine Eye Salve. You Will Like Murine. In Daily Use in Beauty Parlors.

AROUND VARIOUS CIRCUITS

IMPORTANT HAPPENINGS AMONG MANAGERS OF THEATRES AND COMPANIES.

Meeting of the National Association of Theatrical Producing Managers—Bookings for Next Season Continue and the Prospect Brightens.

National Association of Theatrical Managers.

Harmony and enthusiasm prevailed at the meeting last Thursday afternoon, May 19, between the directors of the National Association of Theatrical Producing Managers and the officers and the managers of the National Theatre Owners' Association, at the offices of the former in the Times Building.

The committee appointed by the directors of the Theatre Owners' Association, comprising Messrs. Curt, Coleman, Wells, Walker and Wells, stated the objects and plans of their association, and pledged that association to join with the producing managers in the elimination of graft and other prevailing evils of the theatrical business.

They further pledged their determination to fair dealing in every respect and no discrimination against the producing manager, regardless of his affiliations. The main object of the two associations is to eliminate the booking graft, the middleman, and to open the door in its widest sense. It was carried by a unanimous vote that the producing managers join with the National Theatre Owners to accomplish this object, both associations pledging themselves to maintain the theatre owner as a free agent in the theatrical world.

It also provided that committees from each association should be appointed and should have full power to settle disputes, if any should arise between the two associations and their managers, pertaining to any matters as to the fairness of both associations, terms demanded by either parties, and all or any complaints against either side. This committee will not only mean the elimination of all lawsuits, but the immediate and equitable adjustment of all disputes. In order that a complete working basis covering all matters of common interest be reached, a committee from each association was provided to prepare and report a full plan of operation between these two organizations. While they will be separate in every respect, the committee will report plans for co-operation and joint action, as the interests of the two associations are identical.

The committee from both associations were called for Friday night, in the offices of the Producing Managers' Association, to further perfect their plans.

C. A. Burt's Southern Circuit, Inc.

Raymond Teal's Musical Comedy company, now playing Texas, has arranged for a route over this circuit for next season. Mr. Teal advises us that business for his attraction has been big this past season.

The Loyal Order of Moose Traveling Minstrels are negotiating with C. A. Burt to book this attraction at the leading theatres throughout the United States, under the auspices of the Loyal Order of Moose.

Managers of the New Opera House at Winchester, Tenn., have placed this theatre on the circuit.

Stacker and Montgomery, managers of the Majestic Stock company, have arranged to play this circuit this coming season.

Negotiations are now pending for C. A. Burt to book several grand opera companies through the United States for the International Liric Agency of New York.

Monte Thompson, manager of Wilmer Walter in Henry K. Dixey's success, The Man on the Box, is negotiating for a route through the Southern territory over this circuit.

Low Bull, the well-known minstrel, has arranged with C. A. Burt to book his latest musical farce-comedy in three acts, Am I a Chinaman? The music and lyrics are said to be original, and it will be presented by a capable cast. The equipment constitutes a sixty-foot carload of scenery, electrical and mechanical effects. A fine line of lithograph printing will be used.

Rein's Circuit.

David Warfield played to record-breaking business at the Welting Opera House, Syracuse, N. Y. The gross receipts for Monday evening and Tuesday matinee and evening reached over \$7,000.

The Welting Opera House Stock company opened its third summer stock yesterday, May 23.

American Theatrical Exchange.

This office moved to the Knickerbocker Theatre Building, Annex on May 25, occupying suites 525-52-54, working in conjunction with the Wells and Eugene circuit, which embraces all of the cities in the Southern States.

Recent bookings which have been completed through this office for next season are as follows: De Wolf Hopper, James F. Powers, Madame Walcott, Blanche Ring, Jefferson De Angelo, The Midnight Song, The City, The Dawn of a Tomorrow, The Lottery Man, and The Chocolate Soldier.

OMAHA.

William Collier at the Brandeis—Stock Offerings at the Gayety and Woodward.

William Collier was the attractive offering at the Brandeis 15, 16, pleasing large houses at both performances in Anne Crawford Flexner's comedy, A Lucky Star. The support was fair. The Brandeis has for the balance of the season: Otis Skinner 25, Margaret Anglin June 2-4, Jacob Adler 7, 8, Mrs. Fiske 10, 11, and others.

At the Gayety the Rosella Stock co. gave The Slave Girl 15-18, and is doing very well. This will be followed by The Queen of Queer Street and Monte Cristo.

The Woodward Stock co. opens a four weeks' engagement at the fine old Boyd 21 in Peter Pan, with Eva Lang in the title role. The demand for seats is encouraging.

It is hoped that Mrs. Fiske may be able to present Becky Sharpe in addition to The Pillars of Society, as she has never been seen in Omaha at this play.

JOHN R. RINGWALT.

MILWAUKEE.

Bijou Opened Summer Season with Strong Stock Company—Donald Bowles at the Majestic.

The Summer season of stock melodrama opened at the Bijou 15 and if the attendance and the quality of the first performances are any criterion, the Summer season there bids fair to be a very successful one. The producers, Messrs. Kilmit and Gassolo, have fulfilled all their promises by establishing a well balanced co. and a finely mounted production. The co. is headed by Lotta Simmons and Henry Gsell, who play their parts in a manner that should make them great favorites. Madiya Journe, in the ingenious part, made quite a hit. George Salisbury, in a character study, was excellent. Charles Leekins, the stage director of the co., was also good. Other parts, which were noticeable and worthy of mention for good acting were those played by Edward Wynn, Fred Langley, Bernard Graney and Adrien B. Wilson. A Child of the Regiment 22-28.

Another production, which was one of the opening attractions of the old Thanhouser-Hatch Stock co. at the Academy years ago, is the bill at the Alhambra this week, The New South, and the opening performance 16 was witnessed by a large house. It seems that Stage Director Hatch has quite a liking for the old plays, as he has already produced two which were seen here in the old days of the Academy Stock co. In The New South Mr. Hatch scored in a Southern character study, perhaps making the individual hit of the piece. Of course, Maude Gilbert and Harry Hilliard are cast in pleasing parts and their portrayals were all that could be desired. Lewis J. Cody, in the heavy part, was sufficiently villainous to meet all demands of the same. Frederick Burt, in a negro character study, was convincing. Clara Sidney, Maude Burns, Franklin Jones and Robert Reese are deserving of special mention for uniformly well played parts. The minor roles are all well taken, the scenic equipment handsome and the play was mounted with every attention to detail. An American Widow 23-28.

This is the last week of the grand opera season at the Pabst by the Aborn English Grand Opera co. The first half of the week commencing 16 was devoted to the double bill, Cavalier and Pagliacci, and the last half of the week, commencing 19, to Martha.

The Alhambra Theatre co. has taken over the sub-lease of the Shubert held by Arthur S. Friend, but no announcement has been made as to what the arrangements are for the future of the house.

One of the biggest bills of the season opened at the Majestic 16, and there is no one who can complain of not getting his money's worth. One of the most pleasing and interesting sketches on the bill was that of Donald Bowles and co. Mr. Bowles is well remembered as an old-time favorite of the Thanhouser Stock co. at the Academy, and this was his first return to Milwaukee since leaving here some years ago. The sketch in which he appeared gave excellent opportunities for a display of his ability as a light comedian, as well as for more serious acting, and he was finely supported by Nieta Quinn, Ronald Bradbury and Stamford S. Gould. Another big hit on the bill was the sketch, High Life in Jail, which was well put on by William Sloan and W. H. Mack. The one big number was the musical sketch, At the Waldorf, presented by a large cast headed by Retta Shelley and Knute Erickson. The other numbers on the bill, which all scored, were Cross and Josephine, Pauline Moran, Suraxall and Hazell, McConnell Sisters, La Masse, Quail and Tom.

Heginald Perry, a young Milwaukee actor, who has been traveling with his sister, Charlotte Perry, in the sketch, The Comstock Mystery, has arrived home to spend his Summer vacation. Mr. Perry reports a very successful season, and has just completed an engagement comprising ninety-six consecutive weeks. He is well remembered for his excellent work with local stock co., he having received his start with the Thanhouser Stock co. at the Academy some years ago.

A. L. ROBINSON.

MINNEAPOLIS.

Closing Attractions of Season at Metropolitan—Benedict MacQuarrie's First Appearance.

After a week of Howe's Travelogues the Metropolitan offered two excellent attractions for the closing week of the regular season. Robert Mantell, supported by Marie Booth Russell, Fritz Leibler, Guy Lindley and a fairly capable co., offered Shakespearean repertory for the first half of the week and Otis Skinner, supported by Isetta Jewell and an excellent co., appeared in Your Humble Servant the last half. Howe's Travelogues will follow for another week, after which the Summer stock season will open with the Grace Hayward co.

The second week of the stock season of melodrama at the Bijou was devoted to an excellent production of Monte Cristo. Walter Seymour did the title role well, and others who scored were Sydney Platt, George Fox, Anne Bronaugh and Gladys Montague. No Mother to Guide Her will follow.

At the Lyric the stock co. did well with The Commanding Officer, although the piece proved to be only an ingenious melodrama. Wayne Aray, W. H. Tooker, Corliss Giles and Frances Nelson divided the honors. Leslie Wilcox scored in a juvenile role and excellent work was done by Louise Farnum, Jane Meredith, Helen Wilton, Mabel Acker, Bert Walter, Del De Louis and W. C. Mason. Benedict MacQuarrie made his first appearance with the co., but had little op-

portunity in the role of Sheriff Blake. The Signaw Man follows.

CARLTON W. MILES.

SPOKANE.

Dates Ahead for the Auditorium—George and Hattie Kirchner in Concert.

The Auditorium was dark 8-14. The Gingerbread Man 15-17. Dave Higgins 18, 19. Prince of To-night 22-24. The Thief June 2-8. Grace George 7, 8. Henrietta Crossman 22, 23. Maude Adams 24, 25. Margaret Anglin July 16, 17. William Collier 25, 26. Mrs. Fiske Aug. 8, 9. D. S. Lawrence and Alf. T. Layne divided the honors in Going Some at the Spokane 8-14. Big business. The Spoilers 15-21.

Damrosch Symphony Orchestra, assisted by Madam Anderson, M. Maslavy and the Mendelssohn chorus, will give a concert under the auspices of the Wagner Club of Spokane 26.

George Kirchner, 'cellist, and Hattie Kirchner, violinist, will give a concert in Sherman Clay's rooms 23. They have just returned to Spokane from Europe, where they studied three years. Rose Schweda will assist as accompanist.

Martin S. Morris's A Prairie Judgment will be presented by members of the students of Gonzaga College on 18. Presiding in the drama lecture will be given by Leo Duffy, of Chicago, assisted by Ernest Baescker and John Murphy.

Members of the Frisco Lyric co., which was prevented from playing at Pullman, Wash., 10 by students, say that E. E. Reed, appearing on the programme as E. E. Smith, is to blame for the disturbance. Reed has left the co.

The first of the Shubert attractions announced for a trip to the Pacific Coast since the alliance of John Cort with the "Independents" is William A. Brady's "all-star" revival of Jim, the Penman. It will take the place of the projected coast-to-coast tour of an "all-star" musical comedy organization planned by the Shuberts last winter, but found impracticable. Among others in the cast of Jim, the Penman, are Wilton Lackaye, John Mason, Theodore Roberts, Thurlow Bergen, Arthur Forrest, Florence Roberts and Marguerite Clark.

Final preparations for the annual benefit performance of Spokane Lodge, No. 47, Theatrical Mechanics' Association, 23, were made 14 at a social meeting. For the sale of tickets, the association offers an honorary membership to the woman who sells the largest number. The winner must be either a member of or related to the profession.

Byron's Troubadours, a troupe of musicians from Hawaii, who went to Biltmore, Wash., under the auspices of the local fire department, broke all records for attendance, the receipts at one performance on 11 being \$525.

Walter Hoff Seely, general manager for William Morris, was in Spokane 10 in the interests of the Morris vaudeville circuit. He inspected the new Morris Theatre, under construction here, and announced the season will open in September.

Lily Lena, appearing at the Orpheum here this week, said, in an interview, that she would pay handsomely for a series of story songs, but she says: "I will not sing these 'rag' things." W. S. McCRAE.

ST. LOUIS.

Jacob Adler and His Company Drew Well—Amateur Notes and This Week's Bills.

St. Louis, May 20.—The Olympic was crowded by the followers of Jacob F. Adler and his Yiddish company in God's Finishment afternoon and evening 15. On Monday evening The True Power was very successfully performed. Cardinal Richelieu on evening 17 closed the series of four performances. The players did excellent work in the heavy roles.

The Mariow-Sothern organization opened last week at the Garrick with Romeo and Juliet on evening 16. Miss Mariow's Juliet was amusing and almost inconceivably girlish and human in the extreme. But Mr. Sothern's conception of Romeo was a strangely gloomy thing of magnificent red lines, but serious and introspective. Eugenia Woodward played the nurse effectively. Frederick Lewis was a gay and pleasing Mercutio. The keynote to the work of this company seems to be careful reading of lines and wary action. The Merchant of Venice followed 17. As You Like It 18. Taming of the Shrew 19. Hamlet 20. Twelfth Night afternoon of 21 and Romeo and Juliet repeated Saturday night.

Amelia Bingham in The New York Idea opened Suburban Garden last week, heading the stock company of the last year's organization. Miss Bingham was halted at her entrance by a round of applause and this was doubled at the close. Harry Fenwick, as Philip Fennimore, and Jane Wheatley, the new leading woman, headed the players. Angela McCaul, Walter Gilbert, Morris McHugh and others in good roles.

Havlin's offered Miss Beulah Poynter in Molly Bawn, an interesting play, in which the star further endeared herself to her audience.

The Senior Class of Yeatman High School 18-20 presented Twelfth Night to appreciative audiences. In the cast Anita Doyle and Nellie Hartness doubled in the role of Violet and Raymond Rock played Sir Toby Belch.

Plays this week: Olympic, Mrs. Fiske in Pillars of Society 23-25. Wednesday matinee and night: Becky Sharp 26-28; Havlin's, closed; Delmar Garden, grand opera in English; Suburban Garden, Amelia Bingham. FREDERICK L. DOYLE.

INDIANAPOLIS.

Louise Dunbar as The Little Gray Lady, at the Park—Some News Items.

The excellent performance of The Little Gray Lady, given by George Arvine and Associate Players at the Park 18-21, drew large houses all week. Aside from The Devil, it is the best of their seven weeks' offerings, and afforded every opportunity for Louise Dunbar in the title role. George Arvine as Samuel Mead, Thomas Chatterton as Perry Carlyle, and George Lee as Ruth Jordan, and the manner in which the four parts were acted reflects the greatest credit to these capable people. Francis Joyner handled the small part of a sleazy clerk in the redemption department with telling effect. Harry Preston Coffin as Captain Jordan, Earl Metcalf as Richard Graham, Fay Baker as Mrs. Graham, and Pearl Marvin as Mrs. Jordan rounded out the performance by effective work. All on Account of Elias 22-28.

The Grand offered a good bill, with three featured acts. Howard and North in Back to Wellington, Eva Taylor and co. in Mrs. Jones-Smith-Carey, and Jolly Fannie Rice. Of the three Howard and North carried off the honors, and it is rare good luck to see anything more delightful, refreshing and amusing than this little sketch. Eva Taylor and co. scored and Fannie Rice was popular. Freeman and Dunham, singing comedians, pleased. The dancing of Eddie Mack, of Mack and Williams, won a big hand. Sullivan and Pasquelina were fair. The Bimbos gave a shiffling exhibition.

B. J. Reilly, manager of the stock co., which will play at the Murat during the Summer months, has just returned from New York and announces the opening attraction will be When We Were Twenty-One, afternoon of Decoration Day. There will be six night performances, with matinees Wednesday, Thursday, Friday and Saturday. The co., which will arrive ready for rehearsals 20, will include Helene Johnson, Olive Temple, Robert Love and Leslie Kenyon for leads; Lillian Sinnott, Ingenuis; Caroline Harris, character; W. H. Sains, juvenile; Harry S. Northrup, John C. Johnson, Harry Mait Hall, Jr., Bernard Fairfax and Thomas J. McGraw, who will stage the productions.

With impressive ritualistic ceremony, Murat Temple of Mystic Shrine was dedicated 18. Fred A. Hines, of Los Angeles, imperial potentate of North America, pronounced the ceremony of dedication, which was attended by over 2,000 members of the order. The Murat, the new Shubert house, is one of the attractive features of Murat Temple, which was recently completed.

The sale of seats for the Theodore Thomas Orchestra concert 23 has been large and indications point to a S. R. O. house. It will be the last concert of the People's Concert Association's season.

PEARL KIRKWOOD.

SEATTLE.

Henry Woodruff and a Strong Company—True Boardman and Brenda Fowler Pleased.

At the Moore the attraction was The Prince of To-night 8-14, matinees 12 and 14, which was elegantly staged and artistically presented before houses ranging from small to large. The co. is an excellent one. Henry Woodruff played the title role with ease, skill and finish. In the cast were Ruth Peebles, Margaret McBride, Emily Clark, Arthur Aylesworth, John C. Leach, Joseph Niemeyer and others. Dark 15-18. New York Symphony Orchestra, under the auspices of the Ladies' Musical Club, 19, 20. Local 21.

David Higgins, with an efficient co., at the Grand, appeared in His Last Dollar 8-14, which contains an interesting and ingenious plot. Mr. Higgins as Joe Branton displayed his skill and ability to good advantage. Clara Armstrong gave a faithful delineation in the role of Eleanor Downes. John Webb Dillon was convincing as Tom Lannon. In the cast were Clara Wilson, Bess Milford, Alma MacLaren, Charles Wilson, Page Spencer, Lawrence Atkinson and other talent. Cousin Katie 15-21.

At the Seattle the Russell and Drew Stock co. gave a realistic presentation of A Great Temptation 8-14 before medium and large audiences. Thrills and tense situations marked the development of the plot. True Boardman as leading man cleverly portrayed the character of Don Spencer. Brenda Fowler acquitted herself with skill and ability as leading woman. Efficient support was given by Claire Sinclair, Anita Allen, Eva Marie French, Charles Conners, George B. Berrell, Frank Seaward, Edward Kelle and others. Fallen Among Thieves 15-21.

Recreation 8-14 at the Lois pleased medium and large audiences. Allison May as Katinka Maslova portrayed the part with her characteristic skill and cleverness. Lillian Griffith, Margaret Nugent, Finkle Nally, Raymond Whitaker, Fred Clarke, William Morris, F. C. Huebner and others contributed to the success of the performance. The Two Orphans 15-21.

BENJAMIN F. MINNEHART.

SCENERY

For Sale—To Let

With as few as 1,000 sq. feet, scenery, sets and painted flats, for sale, rental, or repair. Nothing too big, nothing too small. Send for our catalogue and proposition tonight, and be exchanged.

TOM ORAMER, Murray Hill Theatre. (Telephone, Murray Hill 3884.) New York.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

The tendency to be theatrical is perhaps the most difficult thing the stage player has to overcome in working before the camera. Formerly nearly all picture players raved and posed on all occasions, and that there is less of it now than there used to be is probably due as much to Minox criticisms as to any other single cause. But it has not all been eradicated. There is still too much of it. It constitutes another of those earmarks to be classed with pantomime and the stage "aside," referred to in last week's "Comments," all of which tend to render the picture unreal. To go into details along this line would be an endless task and possibly a useless one, since any reader can recognize the "actor" attitudes and movements without half trying. The remedy lies in the simple rule already laid down in this discussion: Be natural!

Make-up is a more difficult question to handle in considering the improvements that can be accomplished in the art of motion picture playing, because conditions differ and the lights and the camera must always be taken into account. And yet on this point, too, it would seem that nature should be the best guide, at least when the scene is pictured out of doors or in good sunlight. Where make-up is employed at all it should obviously be used in a way that it may not be apparent in the film, for the same reason hitherto advanced, that nothing should be permitted in making a picture that will detract from the illusion of reality.

Still pursuing the theory that all picture playing should be wholly natural, except where the nature of the picture calls legitimately for it to be otherwise, it follows that many little tricks and faults of actors may be remedied. There is the matter, for instance, of the writing of a letter which is still too often performed in a picture in a most ridiculous and unconvincing manner. Two or three rapid dashes of a pen or pencil across a sheet of paper does duty frequently for a hundred-word letter. Even the children among the spectators laugh at this, and well they may, for it is so plainly inadequate that it should not be necessary to mention it. Then there is the man with the shovel or the hoe or the pickaxe or the pitchfork, who handles those implements like a novice with no appearance of real work. Or the woman who dusts the furniture or sweeps the floor or washes dishes in a way that would make her lose her job on the spot if she were really earning her living at it.

To make a picture appear real every detail should be carefully watched, not alone in the manner of the acting, but also in the properties and settings, and in the general directing of the scene. This writer has not yet succeeded in dismissing from his mind the amusement he felt over a certain scene in a picture produced by one of the most careful film companies, illustrating how easily a little lack of care may render a picture ridiculous to those who may happen to know how the particular thing undertaken should have been done. The scene referred to was where an oil prospector set a gang to work looking for oil with picks and shovels. This bull was apparent to but few persons in average communities, but in the oil countries it must have caused a general laugh where no laugh was intended. In every community, however, there are apt to be at least a few people who know how special things should have been done, and these few people should always be counted on by the producer.

Over in Brooklyn there appears to be something of a concerted movement among clergymen and others with only a superficial knowledge of motion pictures to oppose the granting of any more picture show licenses. The reasons alleged by these gentlemen, and possibly ladies, for the stand they assume betray their ignorance of the subject and will probably render their intemperate and wild attacks harmless to stem the onward progress of the picture show. Too many people know that picture shows are not "hell holes," as one clergyman calls them, nor are they "the princ-

pal causes for young people going astray," as a city magistrate alleges. The motion picture shows given in 10,000 theatres to weekly attendance of many millions of spectators throughout the United States constitute the best proof as to their fitness. In all cities and towns the pictures are approximately the same. They are not divided up into classes of picture subjects, good and bad morally, but are all alike, except so far as a division exists between the films issued by Patents Company manufacturers and the independent companies. It, therefore, goes without saying that the picture shows as shown are innocent and harmless, or so many millions of good people would not be eager to attend them. The popularity of the pictures is the strongest argument as to their wholesomeness and decency, unless these busy-body trouble-makers mean to indict a large part of the American population as people of evil tendencies.

But there is an evil that is at the bottom of these continued attacks, and if the would-be regulators would look at it in a broadminded way, as have the civic and educational societies connected with the censorship board, they might accomplish much good. The evil that does exist is the opportunity afforded by picture shows for men of criminal minds to prey on ignorant and unprotected girls and women. Men of this class will go where the crowds go. They may be found on the streets, at public parks, at all kinds of amusement resorts and even in churches. That they find the picture shows convenient for their evil purposes is only what might be expected.

While their attempted presence is no argument against the picture shows, it is a strong reason why picture managers should guard against persons of this class and keep them out. And if any managers fail to do their plain public duty in this respect the authorities should deprive them of license, and the complaining clergymen of the Brooklyn stamp would be doing a public duty by aiding in the work. Instead of damning the shows which are necessarily harmless and often educational, they would then be waging war on a real evil, which they might do something to eliminate.

Picture managers can, and a great many of them do, wage effective war against the male and even female vultures who seek to use picture shows for their fields of evil work. Keeping the theatre in a state of semi-light without damage to the effectiveness of the pictures, is one way to protect the spectators from undesirable molestation. Watching the men who frequent the houses may do much to keep out evil-minded people. The Keith and Proctor houses are very strict along this line and complaints are very rarely heard in any of their theatres. But perhaps the most effective guard against the male vulture is the plan adapted by Manager Rosenquest, of the Fourteenth Street Theatre. It is a rule of his house that all men entering the theatre unaccompanied by ladies must take seats on the left side of the house. All unaccompanied ladies and those with escorts are seated at the right. The rule is strictly enforced, and it cuts off at once any possibility of danger from the source under discussion.

THE SPECTATOR.

FILM DEMONSTRATION

ELABORATE EXHIBIT PREPARED BY NATIONAL BOARD OF CENSORSHIP.

Comprehensive Statistics and a Picked Exhibit of Typical Films Will Be Shown by the Board at National Conventions Like the Conference of Charities and Corrections in St. Louis This Week.

The National Board of Censorship has arranged a comprehensive exhibit of motion picture development which will be shown in St. Louis this week during the National Conference of Charities and Corrections in that city. Later the same exhibit is to go to Chattanooga, where it will be shown at the Playground Convention.

The exhibit is unique and bound to be of great importance in demonstrating what has been done and may be done with motion pictures. A number of reels of subjects are included, some of them educational in nature, while others are dramatic and comedy, illustrating the high class of films now being presented by picture manufacturers. Besides the films there will be presented a collection of instructive statistics and data bearing on the subject of motion pictures, collected with great care by representatives of the Board of Censorship.

Regarding the exhibit, a member of the Censorship Board says:

"The National Board of Censorship undertook this exhibit of the motion picture industry for the purpose of placing before the general public, confused by controversy on the subject of the motion picture, the essential facts in regard to its social effects and possibilities. Especially is it desired to suggest the motion picture as essentially a family type of amusement, wherein it differs from other forms of recreation. The motion picture is also presented as competing successfully with other less desirable types of amusement."

The general plan of the exhibit is to demonstrate by maps and statistical charts the extent of the industry, the amount of capital involved in it in this and other countries, the attendance by cities, and the methods of production. A leading feature is a statistical presentation of the sociological effect of the motion picture in relation to regular theatres and other forms of amusement. A part of the exhibition will consist of a motion picture programme, the films being selected for the special purpose of drawing attention to their use in educational systems and also in charitable and other sociological betterment movements.

"The exhibit will be sent to a number of large conventions, such as the National Conference of Charities and Corrections and the Playground Convention. The Board of Censorship regards this exhibit as an excellent means of demonstrating the potentialities of a largely misunderstood and very much 'pounded' form of recreation."

CORBETT REEL IS FINE.

"Mirror" Representative Treated to a Special View of It.

A private exhibition of the Corbett reel which the Vitagraph Company will issue in June was witnessed Saturday by a Minox representative. The film should prove to be a prime special feature, especially in view of the wide interest that is centering on the Jeffries-Johnson fight. Corbett shows how both of the big principals act and spar in the ring, and gives illustrations, aided by Tom Kennedy, of famous knock-out blows.

The most valuable feature of the film, however, is the demonstration of stunts in physical culture for men and women. In this he is assisted by the popular "Vitagraph girl," who appears in a series of scenes at his pupil. We are here treated to a sample of Corbett's acting ability, and it must be said that his work in this line before the camera is of a high order. Not for an instant does he show camera consciousness, which is more than can be said of many regular picture players.

ESSAY NOTES.

The two feature films described in the Essanay Company's bulletin of releases for the first two weeks in June are *Way Out West*, a Western drama, and *A Honeycomb for Three*, another full-reel comedy.

The other pictures described in the Guide are *Levi's Dilemma*, a Ghetto comedy, and *Henry's Package*, released June 1; *Buffy Bill*, another famous Essanay baby story, released June 8, and *The Ranchman's Feud*, a Western drama, released June 11.

Just completed at the Essanay's Chicago studio is another full-reel comedy, entitled *A Modern Cinderella*. It is said to be one of the most beautiful scenic productions ever made by this company. It is probable the title of the film may be changed, but if so notice will be given later.

A Victim of Fate, booked for release by the Essanay Company for June 22, is a dramatic subject of unusual strength, said to be beautifully staged and splendidly acted. It is the first big subject in which Miss Spier, the Essanay Company's new leading lady, will appear.

Reviews of Licensed Films

Over Silent Paths (Biograph, May 16).—Vivid Western drama with scenes laid in the great American desert and pictured in the actual country represented in the story is presented in this film. So real do the scenes appear that one can scarcely realize that it is mere fiction. It is only the work of one of the principals, the one woman in the cast, that acting can be detected, and then only when she "plays to the camera" too strongly and talks aside on one or two occasions. Otherwise her acting is beyond criticism, as is also the work of the others. She is supposed to be the daughter of a gold hunter who has been pining mining. She urges him to discontinue his hunt for gold and be content. She is away from their lonely camp for water to cook their last meal when a desert wanderer, a half-famished gold hunter, wanders in, robs and then kills the girl's father and escapes with his plunder. She buries the body, swearing over the grave to seek out the robber. Then she packs up and starts to drive their desert wagon to civilization. On the way she finds the robber in the desert, half-crased by memory of his crime, and perishing for want of water. She does not know he is the criminal and she rescues him. Arrived in town, he proposes marriage and she is ready to consent until he displays as evidence of his wealth one of the bags of gold, which she recognizes as having belonged to her father. She dissembles until she secures his revolver and then she makes him prisoner and turns him over to the sheriff. In the last scene we see her again at her father's grave, calling on heaven to witness that she has kept her vow. There is one weak spot in the story—the improbability that the robber would have exposed to the girl the tell-tale sack of gold, as he must have known it was her father he had robbed.

The Girl from Arizona (Pathe, May 16).—This is the first of the Pathe American film and it has some thrilling interest with the action smartly, though inconsistently managed and the photography of the well-known Pathe quality. But it suffers from the fact that it is an attempt to tell a Wild West story in Eastern forest surroundings. Although entirely unimproved and barren spots have been well chosen for the most of the scenes, there is the unmistakable New Jersey rocks and woods, and there is one scene taken in the doorway of a village house where the Indian girl and the Western maiden with her divided skirts, of awkward fit, look oddly out of place. There is also a bunch of Indians, all of whom wear immense feathered head-dresses and go on the war-path rigged out in that style and armed with revolvers—weapons that were not supposed to be carried in the story. The story is improbable and lacks the true ring of the frontier. It is only too clearly of dime-novel origin. The girl has a cowboy lover, whom she goes to meet, after spurning the advances of another cowboy. The western cowboy does reverse and takes an odd way to carry it out. He kills an indolent Indian, assumes his head-dress and part of his clothing, and then, entering the Indian camp, tells of the dead man, charging the crime against the girl's lover. The Indians should have recognized the dead savage's head-dress at once, but they do not. They inspect the dead body and then go away and leave it uncarried for, after which they capture the girl's lover and have him tied to a stake when the girl, alone with her little pup-dog, sees two she-wolves, knocking over two red men, and the rest, a dozen or more, run away. The Indian girl in the meanwhile has summoned a party of cowboys, who arrive in time to vanquish the Indians, who have rallied and are pursuing the released cowboy and the white girl. The treacherous cowboy is now captured and backed over

a cliff, falling to his death in a scene that is strongly realistic and effective. This last scene may be said to save the picture.

The Heart of a Heathen Chinese (Seis, May 16).—There is novelty in this very well told film story of the separation of a man and wife and their reconciliation through the amusing and quite logical interference of a Chinese domestic. One of the incidents causing the original rupture is not new—the dropping of a sheet of manuscript from a novel which the wife is writing unknown to her husband, the sheet containing a love letter which the heroine of the novel is supposed to be writing to her sweetheart, but the manner in which it is worked into the film story, along with other convincing incidents, gives evidence of clever construction. Before the husband discovers the dropped sheet and wrongly assumes that his wife is unfaithful, she has seen him with the stenographer in his arms and has curtly written him that he may have a divorce. The truth was that the stenographer had fainted and a doctor had been sent for, but the wife was ignorant of this fact, and the husband was also ignorant that the wife's letter was based on his supposed love for the stenographer. The Chinaman straightens it all out by asking the husband after the separation why he doesn't come home to his wife, who is now an invalid. The husband produces the sheet from the novel and the Chinaman tells of the wife's observation of the incident with the stenographer. After that it is only sailing and reconciliation follows. The acting of all the principals is pleasingly free from camera consciousness, excepting twice where the husband and wife embrace, with their faces twisted toward the front unnaturally, as if being photographed.

The Love Vow of Father and Daughter (Lubin, May 16).—There is some wit shown in the construction of this story and a number of laugh-provoking situations, although the principal feature of the plot is not new. It would have been much funnier, however, if the players had not gazed so strenuously for comedy effect, and if the incidents had been made more real and convincing. A father objects to his daughter's suitor and the latter disguises himself as a woman, shaving off his mustache with two strokes of a razor, and hires out in the household as maid. He does not make a very enticing female in appearance, but father falls madly in love with him and wants to marry him. The lover seizes this opportunity to bring father to terms by declaring that he will not marry the old man until the daughter is married off. Father signs a paper consenting to daughter's marriage and the riddle is solved.

Muscle Bath Charms (Vitagraph, May 17).—This comedy subject has a number of laugh-provoking moments and tells an amusing story of an Italian organ grinder who has had luck, and in a fit of rage smashes his organ. The next day the broken instrument gives forth such screeching discords that all who hear it are tortured by the noise and buy peace and quiet by paying the Italian to move on the next result being that there is joy in the organ grinder's humble home that night. It is due the film to state that its laughing qualities would have been greater in all probability if the players had smoothed their facial contortions in expressing their distress. They overdid the business so much that it ceased to be convincing at times and the organ grinder made the mistake of talking to the camera at frequent intervals.

The Funny Story (Vitagraph, May 17).—This comedy subject, humorously conceived and admirably presented, is one of (Continued on page 22.)

ART FILM

THE TWO PORTRAITS

Approx. Length, 804 ft. Release day, Friday, June 3

A strong drama showing a child's love for the memory of her dead mother.

A SURE HIT

THE FLAG OF COMPANY H

Approx. length, 925 ft. Release day, Monday, June 6

The greatest Western drama ever produced. The hero is a dog, whose performance is almost human.

YOU CAN'T DO WITHOUT IT—BOOK IT NOW

It will thrill and hold your audiences spellbound.

PATHÉ FRÈRES

NEW YORK
41 West 25th Street

CHICAGO
35 Randolph Street

Our Big Decoration Day Release

RELEASED MONDAY, MAY 30

A VETERAN OF THE G. A. R.

Here is a story that you need if you want to head the procession. First run is better than a belated showing, but it is not a story good only for Memorial Day. It is seldom that a special subject possesses such wide adaptability, but A Veteran of the G. A. R. is always welcomed because it is a strong, tense story with a powerful appeal to the emotions and yet free from unpleasant features. Approximate length, 950 feet.



RELEASED THURSDAY, JUNE 2

PERCY THE COWBOY

We are not exaggerating when we say that this is the funniest Western picture ever produced. It is a comedy verging upon the farcical, with the splendid scenery of the West for a background. Percy is an effete Easterner who is sent West with the promise that if he makes a man of himself he may marry the girl he loves. Percy is about the greenest tenderfoot that ever crossed the Missouri, but events proved that at bottom there is a real man. It's a solid scream. Approximate length, 930 feet.

Ask for Free Catalogue of Our 1910 Marvel Projecting Machine

LUBIN MANUFACTURING CO.

926 MARKET ST., PHILADELPHIA, PA

SELIG

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

Great Release for
DECORATION DAY
MAY 30TH

After Many Years

A Story of Reconstruction Days

Length about 1,000 ft. Code word, Years

DATE OF RELEASE OF
"THE TRIMMING OF PARADISE GULCH"
CHANGED TO JUNE 2

Length, 1000 ft. Code word, Gulch

The Trimming of Paradise Gulch

A GOOD ONE
PEACH
SCREAM

Date
JUNE 2
Length
About
1000 Feet
Code
GULCH

Les! You Forget

A HIT FROM THE HOUSE OF SELIG

WEEKLY BULLETIN SENT POST FREE.
LET US PUT YOUR NAME ON OUR MAILING LIST

S

SELIG POLYSCOPE CO., INC.
45-47-49-RANDOLPH ST. CHICAGO, U.S.A.

★ MELIES RELEASES ★

MAY 26, 1910

THE PALEFACE PRINCESS

A Drama of Pioneer Life.

JUNE 2, 1910

THE PADRE'S SECRET

A Dramatic Tale of Old Mexico

We have Posters, too: Write us for them if your Exchange does not supply you.

★ G. MELIES, 204 East 38th Street, New York City ★
Western Representative: JOHN B. ROCK, 100 Randolph Street, Chicago, Ill.

KALEM FILMS

THE CLIFF DWELLERS

ISSUE OF WEDNESDAY, MAY 25

A Genuine Indian Novelty. Here is an Indian subject of the most popular order which will be pronounced one of the greatest educational films ever put out.

FRIENDS

ISSUE OF FRIDAY, MAY 27

We believe "FRIENDS" embodies one of the most beautiful themes we were ever privileged to portray—the sacrifice of one young girl that the love of her girl friend may triumph.



KALEM COMPANY,

235 West 23d Street, New York

REVIEWS OF LICENSED FILMS.

(Continued from page 20.)

The few subjects this writer has witnessed that depend entirely on facial expressions for a large part of the results, but even in this film the facial expressions alone do not prove effective. It is only when they come as part of a humorous situation that they are funny. The real strength of the film as a comedy subject is, therefore, in the situations, of which the facial expressions form a part. A jolly old fellow tells a funny story told by a friend, who by the way pays too close attention to the camera in telling his story when he should have been addressing himself directly to his listener. After hearing the story, the jolly chap meets various other people, in a bar-room, on a street car and in his own home. The funny story comes to his mind and he chuckles and laughs at the thought of it, whereupon the grouches who observe him are taken with an irresistible desire to laugh also, and their faces break into smiles, followed by uproarious laughter. Spectators follow suit and the result is about the best illustration of the hypnotic effect of motion pictures by visual suggestion that this reviewer has ever seen. But it all depends on the convincing quality of the picture and the apparent reality of the situations. The moment reality ceases, laughter among the spectators ceases also. When the players show camera consciousness the fun is gone, and in the last few feet of film when we are treated to a detached view of laughing faces without situation there is absolutely no amusement in the spectacle. Fortunately, however, this applies to only a small fraction of the film.

The Princess and the Peasant (Edison, May 17).—This film is truly remarkable for its beautiful scenic backgrounds, around which the Edison producers have woven a story of thrilling and romantic interest. It is a story of a peasant girl and the scenes are in charming harmony—all but one in which we see a wire scene in the very foreground, which rather takes the romance out of the picture for a brief moment. The princess is in love with a handsome peasant and runs away from her tyrant father to marry the object of her choice. A former prince performs the ceremony and protects them for a time from the father's minions, but they are at last overtaken in a rocky scene of great beauty and interest, the peasant is shot and wounded and the girl made prisoner, being locked up in an isolated island castle. From here she sends forth a pigeon with a message, which is received by the priest, who happens to inform the peasant husband, now recovered from his wound. The husband sets forth for the castle, scales the walls, throws the guard over the rampart in a scene of wonderful realism, and rescues the girl. They swim to the mainland, and in the last scene we see

them free and happy in each other's arms. The parts are all well taken, although there is too much talking to the camera by the princess and too much unnatural facing the front by the prince, her father.

Who Will Win My Heart? (Pathe, May 18).—Amusing comedy with the inevitable picture comedies. Max Linder, in a favorite part, is pleasantly presented in this short film. A number of young men are suitors for the hand of a playful maid, who tells them that the one that first wins her on top of the mountain shall have her heart. She starts on about to ascend the mountain, a series of petty scenes, and the young men follow in a wild scramble at the end of which Max comes in last. The girl then gives the winner a paper on which she has drawn the outlines of a heart, and, turning to Max, she gives him her hand. It is the droll and earnest manner in which the action is carried out that makes the picture go. Less pantomime would have been better, but it is, perhaps, too much to expect a French comedy altogether free from pantomime.

The Gold Spider (Pathe, May 18).—Trick pictures are, as a rule, no longer very attractive, but this one is an exception worthy of special note, as it has novel features and a story that holds the interest. A peasant sees a party of gnomes and hidden gnomes passing into a forest, and he follows them to an old ruin, where he sees them at work with a magic spider. The spider weaves a web, and in the center of the web constructs a handful of gold coins. After the gnomes are gone, the peasant inspects the wonders of the place—various other magic insects which do wonderful things. Then he steals the spider, and carries it home, where he sets it to work making gold. All now would, apparently, be well with him, if his avarice had not developed to such an extent that he drives an old witch away from his door. Returning to his gold coin he finds it turned to scurrying reptiles. The gnomes all act with no apparent consciousness of the camera, but the peasant continually faces front, telling his unseen audience what he is thinking about and what he means to do.

The Danger Line (Bosman, May 18).—This film is projected along the lines of higher dramatic endeavor, and has some excellent qualities and others that call for criticism. It is a story of a young married woman, who is neglected by her husband and becomes involved in an intimacy, innocent on her part, with a poet whose writings have appeared to her finer sensibilities. The poet, however, presumes on her interest in him, and makes advances which, while she repulses them, arouse the anger and jealousy of her husband, who challenges the poet to a duel. In the encounter the husband is wounded, but still having his right to shoot, throws down his pistol and bids his adversary beware. The closing scene shows husband, wife and family recon-

ciled and happy, in carrying out this story it must be noted that the author has confused the action by introducing characters whose places in the plot are uncertain. There is a young man who appears to be a member of the household on affectionate terms with the husband's daughter, but whose exact status is never made clear. There is also a gray-haired lady, hardly old enough to be the mother of the husband, and her identity is left in doubt. The action is stilted, and too stilted at times, particularly where the wife and the poet meet for the first time. All other points in the story there are movements of the characters that appear to have no object. While these points detract from the value of the film, it is, nevertheless, an effort at high class work that is worthy of praise.

Modern Railway Construction (Urban, May 18).—This subject is a series of very instructive scenes, showing how a railway across the prairies is constructed according to modern methods. Everything, almost, is done with specially constructed machinery—track laying, ballasting, grading and so forth.

The Aztec Sacrifice (Kalem, May 18).—The Kalem producers have given us in this excellent subject a remarkably careful and convincing historical picture drama dealing with the landing of Cortes in America and his conquest of the Aztecs. Going so far back into a period of history to which more or less romance has always been attached, it is impossible to criticize closely as to probabilities, but the settings and costumes show the results of careful research and the events depicted are not such as to impress one as unlikely. The acting is most impressive, heightening the mysticism of the theme, and the film should attract wide attention. No attempt has been made to introduce large spectacular scenes. We are shown, rather, a series of side lights in which the characters loom large, and in which an interesting love story is quite cleverly interjected, warrant for it having been found in Bancroft's history. Montezuma is seen in his royal home when news is brought to him that Cortes has landed. The high priest demands that a human sacrifice of a princess must be made to the Sun God, and, taking Montezuma to an inner shrine, convinces him by a mystic revelation produced in a manner that suggests modern hypnotism and clairvoyance, showing him a vision of the Spaniard and his people. The princess chosen for the sacrifice escapes, and in the mountains encounters a Spanish officer of Cortes's party who has been wounded by an Aztec scout, and binds up his wounds and he falls in love with her. When she is captured by the Aztecs and taken back to the high priest for the sacrifice, the Spaniard follows, and with his companions, invades the temple, rescuing the girl just as the priest is about to plunge the sacrificial knife into her heart.

A Race for a Bride (Mellie, May 19).—This is one of those forced farce comedies of

which we have had several from different makers recently. It is as good as the others, but is not as effective in picture film as genuine comedy would have been, for reasons repeatedly set forth in these columns. It is so convincing and is not sufficiently novel and surprising in its unusual situations to make up for its lack of reality. Three men are told by a girl that the one that gets to her home first can have her. One of the suitors has an auto, another a bicycle and the third a horse. They meet with various mishaps and mix-ups in their race, which end in victory for the man on horseback. The make-up of one or two of the characters is overdone.

Rough Night on the Bridge (Mellie, May 19).—This is a short subject for filling out a reel and can only be excused on that ground. It shows a party of drunken sailors who try to cross a swinging rope bridge and fall over into the water. The picture is not nearly as funny as it probably appeared to be to the players when they were "acting" it.

An Affair of Hearts (Biograph, May 19).—The humor of this picture hangs on a very slender thread, and the producers are to be commended for their desperate efforts to make the story funny, resulting, as all forced comedy is bound to result, especially in pictures, in partial failure. This does not mean that the farce does not cause laughter, for it does at frequent intervals. The humor consists of a burlesque Frenchman in love with a lady whose name he does not know. He sends for his dear countryman, Monsieur Somebody, who agrees to help him corner the fair character, and the two set out on their campaign, during which the Frenchman tries to make love on his own account. The lady is of mischievous mind, and permits the two suitors to run their legs off in pursuit of her until finally, when they have attempted a burlesque duel, she ends the matter by introducing them to her husband, the smaller of the two Frenchmen, either rather too much tendency to tell his troubles to the camera, but in this he is partly excusable because the character he assumes is in no sense a real one.

The Land of Oz (Relia, May 19).—Elaborate settings, properties and costumes are supplied for this continuation of the Oz stories, and they all make a brave showing—albeit the clouds. One cannot help wishing that Mr. Relia would hire a new cloud painter. The picture's chief attractions are the spectacular features and for the children the humanized lions, tigers and other dumb beasts and birds who become involved with Little Tin, the hero, in his rather complicated adventures. The action is so rapid at times that it is difficult to follow all that happens, but we are able to perceive that Tin falls into the power of the witch, who dies about on her broomstick and is eventually extricated from his troubles and seated on the throne of Oz through the kindly interference of the good fairy.

Indian Girl's Romance (Lubin, May 19).—This is a good Indian picture with reasonable ground for the melodramatic plot, and it carries interest throughout. There is, perhaps, a little too much posing for the camera in spots, but in the main it is rather free from the common fault—at least rather free from a picture of this class. The story is laid in Northern Canada among the fur traders and Indians. The Hudson Bay Company's factor is in love with an Indian girl, who returns the love and repulses the advances of a half-breed French Canadian. The half-breed is of a violent bent on revenge, and he attempts the factor's life. Falling in this he steals a letter received by the factor from his sister, and tells the Indian girl's father that the letter is from the factor's sweetheart. We are asked to believe that the old chief would believe such a story, and that he is thus convinced of the factor's unfaithfulness toward his daughter. The factor is captured by the Indians, and his death is about to be consummated, when the girl who has investigated and learned the truth, arrives with the priest and saves her lover's heart, after which we are led to suppose the half-breed gets his.

Sisters (Edison, May 20).—Well acted and sensibly beautiful in many of its settings, as the picture undoubtedly is, it suffers from the improbable character of the story. One wishes that this fault of illogical construction were not so strongly apparent, as the story has appealing sentiment as well as the other good qualities mentioned above. An artist painting a landscape attracts the innocent admiration of a peasant girl. When he goes away he forgets his ring, which he had removed in washing his hands, and the girl finds it. She has put the ring on her thumb, and cannot get it off when the artist returns looking for it. We are told that the girl is ashamed to let it be known that she has the ring, and therefore she conceals it, and the artist goes away believing it to be lost. Why should she have been ashamed? But assuming that she might have been diffident about the matter at first, it is impossible to see in the situation any serious reason why she and her sister should continue to conceal the innocent incident while other complications develop that come near to causing murder, not to speak of the unjust suspicion of infidelity that is cast against the married sister. The married sister discovers that the young girl has the ring, and she takes it herself to the artist, entering his room stealthily while he is asleep and dropping it into his tobacco box. Why all this secrecy? She is seen by a tale bearer; the husband hears of the trouble and sends his wife there, and a murder is narrowly averted. All this time the wife refuses to tell of the ring, as if it were some terrible secret. The artist at length finds it, and tries to clear up the affair, but in the last scene we perceive that he is only partly successful. The impression left after the picture after it is concluded is that it is "much ado about nothing."

Ge, I Am Late (Pathe, May 20).—This trick farce comedy gets many laughs during a greater part of its length, until the queer notions of the run-away cab begin to become monotonous. It is one of those films in which quick surprise takes the place of convincing reality in creating laughing effect. A man who arrives late and remembers that he must keep a dinner engagement starts to dress in a hurry. By a trick of the camera he is made to flash through his dressing operations in a comical manner and later the same trick is used to make the cab in which he rides fly and zig-zag through the streets, fields and river. He arrives on time, but the dinner ends in a wreck.

A Brave Little Girl (Pathe, May 20).—The fine work of a little girl in this film gives the picture story interest. It is melodramatic, but well acted, excepting that the constant pantomime to the camera weakens its convincing qualities. The little girl is the daughter of a prospector who sees a party of poachers setting out for plunder and she tells her father, who goes in pursuit and gets himself captured. The poachers bind him and carry him to their den; but the little girl follows, summons the officers of the law, and succeeds in accomplishing a rescue.

The Seminole Halfbreeds (Kalem, May 20).—This is a Seminole Indian picture



BIOGRAPH FILMS



RELEASED MAY 23, 1910

RAMONA

Adapted from the Novel of Helen Jackson

There are few American novels better known than "Ramona." Intensely thrilling without sensationalism, it most graphically illustrates the white man's injustice to the Indian. By arrangement with Little, Brown & Company, the publishers, the Biograph has adapted it to motion pictures. Making a trip to Camulos, Ventura County, California, the production was made at identical locations wherein Mrs. Jackson placed her characters. The house in which Ramona lived, with its vine-clad verandas and inner courts; the little chapel and the bells from old Spain are all as Mrs. Jackson saw them, producing the effect of absolute authenticity that is unprecedented.

Approximate length, 995 feet.

RELEASED MAY 26, 1910

A Knot in the Plot

There is Many a Slip—

In this Biograph comedy a lesson is shown—"Don't be too sure." The dandy of the camp vowed he'd win the heart and hand of the belle. Things looked easy for him at first, but an impetuous Mexican cuts him out. As the course of true love never runs smooth, they have a little tiff and the boys all think it is the dandy who has spurned the belle, so seek him out to compel him to marry the girl. Of course the dandy would have been pleased to do so, but the Mexican having relented married her, so this prevents the boys carrying out their design.

Approximate length, 980 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

TWO EDISON FEATURE FILMS FOR NEXT WEEK

The Mule Driver and the Garrulous Mule

Another thrilling story of the Western plains by Rex E. Beach, in which all the picturesque and dramatic atmosphere of the trying frontier days is splendidly preserved. From the opening scene, an Apache raid on a prairie schooner, which is interrupted by a squad of U. S. cavalry, until the closing scene in the military post, where "Bill" Joyce is acquitted of the murder of a peaceful Indian, the story is an unbroken chain of intensely dramatic incidents. One of Mr. Beach's best stories, graphically depicted, accurate in detail and scenically magnificent. Film No. 6636. Code, Virginia. App. length, 980 feet. To be released May 31st.

The Piece of Lace

A tense drama of Parisian life provided for Mlle. Mila Morin by E. W. Townsend. A story of love, jealousy, hate, revenge and devotion, which has its inception at a masked ball and its denouement in a murder trial, provides Mlle. Morin with a role in which she rises to splendid dramatic heights and is ably supported by a special cast, including Robert Conness, Bernadine Reisse Leist and Escamillo Fernandez. A triumph of the silent dramatic art. Film No. 6637. Code, Virginia. App. length, 995 feet. To be released June 3rd.

OTHER EDISON FILMS

THE SHYNESS OF SHORTY. A film of extraordinary merit. A Western drama by Rex E. Beach. Film No. 6638. Code, Virginia. App. length, 750 feet. To be released June 7th.

MR. BUMPTIOUS ON BIRDS (Comedy). Film No. 6639. Code, Virginia. App. length, 350 feet. To be released June 7th.

THE BELL RINGER'S DAUGHTER (Drama). Film No. 6640. Code, Virginia. App. length, 1000 feet. To be released June 10th.

COMING FEATURE FILMS

A CENTRAL AMERICAN ROMANCE. An exciting drama produced with the assistance of the officers and sailors of the U. S. Battleship South Carolina. To be released June 17th.

THE JUDGMENT OF THE MIGHTY DEEP. A powerful dramatic story, with all the grandeur and sublimity of the mighty ocean for its background. To be released June 24th.

Order Display Posters of these Films from your Exchange, or the A.B.C. Company, Cleveland, Ohio

EDISON MANUFACTURING CO.
71 Lakeside Ave., Orange, N. J.
90 Wabash Ave., Chicago

JOBBER OF EDISON KINETOSCOPES:
BOSTON—Howard Moving Picture Co., 564 Washington Street.
CHICAGO—Kleine Optical Co., 33 State Street.
CLEVELAND—Lake Shore Film & Supply Co., 214 Superior Ave., N. E.
KANSAS CITY—Val Film Exchange Co., 623 Main Street.
NEW YORK—F. L. Waters, 41 East 31st Street.
PHILADELPHIA—Chas. A. Calneff, 4th and Green Streets.
SAN FRANCISCO—Geo. Brock, 70 Turk Street.

taken in Florida and is another proof of the value of picturing film stories in the actual surroundings with which the subject deals. The Seminoles could not be properly imagined in any other than Florida backgrounds, for it is there that the romantic history of the tribe lives in tradition. The plot is rather cleverly based on the enforced mingling of the Seminoles from their ancient homes, the halfbreeds being excepted from the order. A Southern white girl, daughter of a colonel, is beloved by another army officer and by a planter. She prefers the officer, and this causes the planter to plot revenge, which, after a duel in which he is badly hurt, he seeks to accomplish by inciting a Seminole to kill the officer when the latter attempts to enforce the unwelcome Seminole removal. The officer arrives at the Seminole cabin, where he learns that the Seminoles, being a halfbreed, is exempt, and he is therefore about to go back, leaving the Indians unmolested, when the planter from ambush, seeing his victim unarmed, fires and wounds him. The halfbreed gives pursuit, while his squaw hurries for help for the white officer, bringing back the colonel and his daughter. In the last scene the Seminoles return to his squaw and indicate by his attitude that he has visited punishment on the treacherous planter.

Out of the Past (Vitaphone, May 30).—Pathos plays a large part in making this film interesting. The story strikes a sympathetic chord, and the players handle it intelligently and with excellent feeling unmarred by any pronounced evidence of "playing to the camera." An old musician living in an apartment over that occupied by a contrabassist, takes interest in a little girl whom the contrabassist is endeavoring to teach to be an acrobat. The contrabassist is cruel to her, and the musician's regard comes as a ray of sunshine in her friendless little life, as well as a joy in his own drab existence. For this, according to the story, there may have been a psychological reason. The old musician falls to dreaming of the past. He is again a young man, leaving his home and sweetheart in Europe to come to America for fame and fortune. Returning in five years he finds his sweetheart has given him up as dead or gone for good, and has married

another man, having left for America the previous day. So much for the memory dream. We now come to the present, and see the old musician rescuing the child from the brutal contrabassist, who appears not to be her father. Around the child's neck he finds a locket—the one he had given to his lost sweetheart many years before. Inquiry reveals to him that the child's mother was the sweetheart of old, now dead with her husband, and that the homeless little orphan had fallen into the hands of the contrabassist.

Tempestuous Adventure (Pathé, May 21).—This is a short farce in which a charmingly presented lady is pestered by a baroque sort of a French dandy of mature years. To get rid of him she tells her doctor he is her uncle and has gone crazy. As his actions make this assertion quite logical we have no difficulty in believing that the doctor should be justified in taking the lady's word for it. The old scamp is taken in charge by force and treated to an experience he had never bargained for.

Milk Industry in the Alps (Pathé, May 21).—This industrial film shows how sanitary arrangements and practices contribute to the beautiful production and handling of milk in the Swiss Alps.

The Little Doctor of the Foothills (Kessanay, May 21).—There is amusing interest in this farce, which has sufficient novel plausibility to make it go. A new doctor arrives in a cowboy community and let it be said that one of the men gets a cramp in his tummy, and the sympathetic nursing of the little doctor

causes one after the other of the boys to be taken down with sudden ailments. The little doctor finally tires of being fooled so often and after ducking one patient with a pail of water, she refuses to respond to the next call, which happens to be a genuine case. A young chap who is in love with her has been accidentally shot in the leg. When she refuses to visit him, his friends put him on a horse and he goes to her, where she binds the wound, very badly for a doctor. It must be allowed, but she makes up for this by nicely sewing up a gaping wound in his heart, and agreeing to be his little doctor for life.

The Wings of Love (Vitaphone, May 21).—This is a romantic love story with old Holland as a background, and a thrilling windmill scene as one of the features. It is all studio work and the windmill is elaborately built with wings that are exceedingly large for make-believe purposes, but which somehow do not quite size up to the real thing. The burgomaster's son is in love with the miller's daughter and each father is strongly opposed. The miller locks the girl in the loft of the mill and here the lover goes to her, grasping one of the arms of the windmill and being carried up to the top, where he swings to the roof. Then the two grasp another wing and swing down to earth. From appearances it would seem that it would have been as safe to jump. They run to a preacher, who marries them just as the two irate fathers arrive in pursuit—too late to prevent the mischief, which they gracefully condone.

Reviews of Independent Films

A Doctor's Perfidy (Imp., May 18).—In witnessing this picture one is at a loss to determine at once whether it is meant to be a burlesque comedy or a tragedy. It certainly arouses laughter, but toward the end it becomes apparent that it was not constructed with that end in view. It is the story of a young woman and young man engaged to marry, but she breaks off the engagement because she sees him with his sister. He then becomes a nurse in a hospital, where he is brought in as a patient. One of the hospital doctors falls in love with her, but when he observes her with the new patient and sees them becoming reconciled he plots to kill the patient by administering poison. Another patient in the next cot sees the doctor substituting the poison for the medicine and warns the nurse in time to prevent the administering of the fatal dose, but how this other patient, a boy, knew it was poison we are not told. Perhaps he was a mind-reader or perhaps he read the label on the bottle, the letters being of the largest possible size. The doctor is then denounced and arrested and true love is allowed to take its course. The acting, which is far below the former "Imp" standard, is the main reason why the picture reads so queer. On the way to the cinema, although the overdrawn style of the story has its share in the general result. It is also to be noted that the film was made at a speed that in projecting makes the movements of the characters too rapid and jerky. The "Imp" people might better have junked the reel than put it out.

Barberine (Eclair, May 18).—Very fair acting, brilliant costumes and fine scenery mark this film, which deals with a story rather good, though too long drawn out for the material composing the plot. A young nobleman of the eighteenth century leaves his young wife, Barberine, to go to the royal court. On the way he meets another courtier and at court the two men quarrel, the second man making a wager of his property that he can win Barberine for his own. The wager is accepted and the boaster visits Barberine, who, divining his purpose, inveigles him into a cell, where she locks him up and sends for her husband and the Queen. The boaster is then properly humiliated and allowed to go without forfeiting his property.

The Heart of Texas (Capitol, May 18).—This is the first of the releases of the new independent film company of Washington, D. C. While it shows in some respects promise of future excellence, it cannot on its merits be classed as a successful film. The story is vague and without sufficient dramatic strength of situation to command interest. The photography is also faulty. The acting, however, is of good quality, unmarked by the usual errors of new beginners, although there is some evidence of camera consciousness at times. The story is a simple one. An artist painting in the country falls in love with a country girl and marries her, bringing her to the city, where he meets another girl, a former love affair of her husband. The old sweetheart tries to win back the artist's love and succeeds to a certain extent, the wife discovering the fact and returning to her country home. The artist now commences painting the portrait of the first sweetheart, but suddenly stops and leaves the studio in a scene that fails to make itself clear. Either the photograph is very bad at this point or there is a wretched attempt at double printing in an effort to make it appear that the artist sees a vision of his wife. At any rate he goes back to the farm and becomes reconciled with the wife and the story ends.

The Fend (Bison, May 17).—The Bison players are showing fine improvement in their acting ability and may now be ranked well up with the better class of picture players. Independent or Licensed. They show intelligent effort to achieve natural and logical action and to avoid many of the stage tricks that formerly marked their work. Only one pantomime gesture, usually out of place in picture acting, but partly excusable here, was apparent, and that was where a player went through the motions of aiming a gun in explaining that he had fired on the son of his father's neighbor under the belief that he was shooting at game. It would be pleasant, indeed, if as much praise could be given the story. It starts well, but ends weakly. Two old Southern neighbors are bad friends and the feeling is increased when the son of one of the men wounds the son of the other under the circumstances described above. The sister of the wounded man is in love with the brother, and she succeeds, aided by her wounded brother, in reconciling the two. The other brother's lover has been tied to a post of the porch for some purpose of punishment unexplained. The manner in which this reconciliation is brought about is not altogether clear and lacks in interest.

The Fighting Parson (Nestor, May 18).—The Nestor producers continue to give plenty of evidence of better work, but they can still find room for improvement if they will take care not to let it appear so obvious at times that they are all lining up to have their pictures taken. The story of this film has an interesting flavor. A young parson goes to a mining camp and fights his way into the hearts

WANTED

Sketches and Scenarios for Talking Motion Pictures

JOHN W. MITCHELL
645 W. 43d St., New York

the first of the releases through independent channels of the work of the associated French players of prominence, who have been engaged in motion picture producing under the title of the Film d'Art Society. On the whole, it may be said to be a very creditable production, although it is not great and does not have the fine response that was noted when these same artists or their associates appeared in pictures under the auspices of Pathé Freres. The love story of Werther is of pathetic and poetic interest, but is, perhaps, too devoid of incident to make it strongly appealing in motion pictures. His meeting with Charlotte is shown, her marriage to another and Werther's despair. He receives an invitation from her little brother to come and visit them on Christmas, and is thus brought back to Charlotte's home, where the jealousy of the husband is aroused. We then see him refused by Charlotte, and retiring to his chamber determined on suicide and sending to Charlotte's husband to borrow the pistols, which she herself gives to the messenger, feeling that there must be a fatal issue. When she receives the news of the suicide she is obliged to go on with her duty of handing out the Christmas presents with an appearance of unconcern, but her jealous husband shall and further cause for reproach.

The Mexican's Jealousy (Bison, May 20).—This is a melodrama of the stereotyped kind—two men and a woman with one of the men, the good lover kidnapped by the "heavy" and rescued by the girl. There are, however, some very pretty scenes, and one good bit of clever construction of plot, when the girl rescues her sweetheart from the old house, where he is confined by the "heavy" and his gang. She approaches the place accompanied by an Indian friend. The Indian unites the horse and starts away with them, thus leading the gang to rush after him to recover their property. This gives the girl a chance to enter the house and free the prisoner. The acting is fairly good. Cupid at the Circus (Transamerica, May 20).—This company continues to produce pictures that are of commendable quality, this film being a novelty in the way of circus scenes that are introduced, and having at the same time a rather interesting love story to tell. In the early scenes we see a boy running away from the farm to go to the circus, and a girl whom her father to buy a ticket for him, for which he gratefully gives her his pocketknife. The boy plays too strongly to the camera, a fault that he is learning rather early in his acting career. After numerous interesting scenes, we are told that ten years have elapsed. The boy has found work with a lawyer, and has been admitted to partnership. The girl, now grown up, is employed as stenographer, and the two recognize each other when she sharpens her pencil with the knife he gave her years before. Result: Engagement.

ESSANAY FILMS

Obey That Impulse—Book This Western Feature!

Release of Saturday, May 28

"THE BROTHER, SISTER AND COWPUNCHER."

The story of a tenderfoot and temptation. This film will create and hold an interest as strong as any dramatic film ever released. A pretty love story, with dramatic situations, beautifully produced, superbly photographed. Write for our 16-page booklet describing this and other Essanay feature pictures. The length of the film is approximately 900 feet.

✓ O You Essanay Comedy! In One Package. Two More Merry Laugh Capables!

Release of Wednesday, June 1

"HENRY'S PACKAGE."

A merry little conceit revolving about a man with a package. Short, but very humorous, with one continuous laugh. Length, approx., 508 feet.

"LEVI'S DILEMMA."

Released with "Henry's Package." A comedy romance of the Ghetto. It's a scream comedy, with something always doing. The character work is immense. The length is approximately 780 feet. Don't linger—book it now!

ALWAYS!

You don't know good comedy until you see an Essanay.



ESSANAY FILM MFG. CO.

435 North Clark Street,
CHICAGO, ILL.

KING EDWARD FUNERAL FILMS.

Vitagraph, Pathe and an Independent Company Announce Special Releases.

There will be at least three films of King Edward's funeral placed on exhibition in America this week—one by the Independent and two by licensed manufacturers, the Vitagraph and the Pathe companies. Both licensed releases will be "specials," and the release dates will depend on the time of arrival in this country.

The Vitagraph Company's photographers were on hand and secured excellent negatives, which were forwarded to America by first steamer, being now on the ocean and due to arrive in New York during the present week.

Pathe Freres' negative of King Edward's funeral will also arrive this week. They had four operators at work, and as it was a magnificent English Summer day there is no question but that the film will be a good one. Their operators, in addition to taking pictures of the procession in London, were also at Windsor, where the actual burial took place.

The funeral party included besides the widowed Queen Alexandra, King George of England, the Emperor William of Germany, King Haakon of Norway, King George of Greece, King Alfonso of Spain, King Ferdinand of Bulgaria, King Frederick of Denmark, King Manuel of Portugal and Mr. Theodore Roosevelt, as special ambassador for this country.

LICENSED FILM RELEASES.

May 23	(Biograph) Ramona. Drama.	995 ft.
" 23	(Pathe) Romeo Turns Bandit. Comedy.	528 "
" 23	(Pathe) Little Mary and Her Dolly. Drama.	550 "
" 23	(Bell) The Unusual Letter. Comedy.	550 "
" 23	(Lubin) The Messenger Boy. Melodrama.	715 "
" 23	(Lubin) Winter Bathing in the West Indies. Scenic.	234 "
" 24	(Vita.) Convict No. 106. Drama.	977 "
" 24	(Edison) All on Account of the Laundry Mark. Comedy.	480 "
" 24	(Edison) Fortune's Fool. Comedy.	530 "
" 24	(Gaumont) Over the Cliffs. Drama.	875 "
" 24	(Gaumont) Florida Studies. Comedy.	340 "
" 25	(Pathe) Max Leads Them a Novel Chase. Comedy.	480 "
" 25	(Pathe) Capturing Cub Bears. Col. Scenic.	390 "
" 25	(Kessanay) The Wedding Present. Comedy.	560 "
" 25	(Kessanay) Where is Mulcahy? Comedy.	400 "
" 25	(Urban) His Wife's Testimony. Drama.	1007 "
" 25	(Kalem) The Cliff Dwellers. Drama.	940 "
" 26	(Biograph) A Knot in the Plot. Comedy.	980 "
" 26	(Bell) In the Great Northwest. 1000 "	
" 26	(Lubin) The Brave Deserve the Fair. Drama.	700 "
" 26	(Lubin) The Sial Industry in the Bahamas. Comedy.	300 "
" 26	(Melies) The Paleface Princess. Drama.	980 "
" 27	(Pathe) Mirror of the Future. Comedy.	311 "
" 27	(Pathe) A Prince of Worth. Drama.	590 "
" 27	(Kalem) Friends. Drama.	930 "
" 27	(Edison) Mid Cannon's Boar. Drama.	1000 "
" 27	(Vita.) Arrive at the Boat Race. Comedy.	977 "
" 28	(Pathe) A Sailor's Friendship. Drama.	980 "
" 28	(Kessanay) The Brother, the Sister and the Cowpuncher. Drama.	980 "
" 28	(Vita.) The Love of Chryselemon. Comedy.	980 "
" 28	(Gaumont) Pete Has Nine Lives. Comedy.	448 "
" 28	(Gaumont) The Messenger's Dog. Drama.	508 "
" 30	(Biograph) The Impalement. Comedy.	987 "
" 30	(Pathe) Down with the Women. Comedy.	604 "
" 30	(Pathe) Russia: Caucasian Mountains. Scenic.	3-4 "
" 30	(Bell) After Many Years. 1000 "	
" 30	(Lubin) A Veteran of the G. A. E. post are said to be remarkable as character studies.	930 "
" 31	(Vita.) The Peace Maker. Com. Drama.	980 "
" 31	(Edison) The Mule Driver and the Garrulous Mule. Drama.	980 "
" 31	(Gaumont) Lost Face. Comedy.	300 "
" 31	(Gaumont) Jarnac's Treacherous Blow. Drama.	340 "
June 1	(Pathe) Inna, De Castro. Historical.	844 "
" 1	(Pathe) One Can't Believe One's Eyes. Comedy.	440 "
" 1	(Kessanay) Away Out West. Comedy.	730 "
" 1	(Urban) Her Life for Her Love. Drama.	230 "
" 1	(Urban) Making Salt. Industrial.	230 "
" 1	(Kalem) The Navajo's Bride. 930 "	
" 2	(Biograph) In the Season of the G. A. E. post are said to be remarkable as character studies.	990 "
" 2	(Bell) The Trimming of Paradise Gulch. Comedy.	1000 "
" 2	(Melies) The Padre's Secret. Comedy.	975 "
" 2	(Lubin) Percy, the Cowboy. Comedy.	804 "
" 3	(Pathe) Lillian and Anette. Acrobatic.	144 "
" 3	(Edison) The Piece of Lace. Drama.	995 "
" 3	(Kalem) The Castaways. Comedy.	975 "
" 3	(Vita.) Davy Jones' Parrot. Comedy.	922 "
" 4	(Pathe) Macbeth. Drama.	907 "
" 4	(Kessanay) A Honeymoon for Three. Comedy.	972 "
" 4	(Vita.) Majesty of the Law. Drama.	972 "
" 4	(Gaumont) (Title not reported.)	972 "

MELIES NOTES.

As long as the public will demand Indian pictures, it is the opinion of the Melies producers that they should be good ones. The Pale Face Princess, which is G. Melies' release for May 28, is the story of a white child on the great plains of Arizona, who grew to womanhood, be-

lieving that she was the daughter of an Indian chief, until she falls in love with an officer in the army and her real identity is disclosed. The best Melies release, The Padre's Secret, June 2, is said to class with The Seal of the Church. It is a story of old Mexico, with its picturesque natives, scandalous priests and intense atmosphere of love and hate. A "Star" feature, Love's C. Q. D.; or, Saved by Wireless, is announced for early release by G. Melies.

EDISON NOTES—COMING RELEASES.

The Mule Driver and the Garrulous Mule, to be released May 31, is adapted by Rex Beach from one of his popular stories of Western life so widely known and admired. A goodly bit of the praise which the Edison films have been eliciting of late has been due in great measure to the competent writers employed to contribute their scenarios. Their films, particularly those of the dramatic type, have been noted for high standard of excellence, and lately there has been noticed an improvement which cannot but be attributed in great measure to the scenarios themselves. When such writers as Rex Beach, E. W. Townsend, Carolyn Wells, John Luther Long, Roy Norton, and Richard Harding Davis are regular contributors to the production of a company it follows as a logical consequence that the character of such products must necessarily be raised. There are other causes, of course, for the present high standard of Edison films, such as the engagement of such talented members of the theatrical profession as Madame Pilar-Morin, Robert Connors, Escamille Fernandez, and Bernadine. But the scenarios themselves must be considered a very important factor.

Mlle. Pilar-Morin will again be introduced to the public on June 3, this time in a story from the pen of E. W. Townsend. The Shrine of Shor, another dramatization by Rex Beach of one of his Western creations, will be released June 7. Mr. Bumpston on Birds, a comedy in which one of the most popular moving picture players in the country will appear, will also be released on June 7. The Bellringer's Daughter and The House on the Hill are dramas slated for early release.

The Judgment of the Mighty Deen and A Central American Romance, both of which dramas were produced in the South, will be released June 24 and June 27 respectively. In the latter the Edison people had the assistance of the officers and sailors of the United States battleship "South Carolina."

The Edison Studio is at work upon a Fourth of July picture, which will portray with historical accuracy one of the most familiar incidents of the War of the Revolution.

INDEPENDENT FILM RELEASES.

May 23 (Imp.) The Eternal Triangle. 950 ft.	
" 23 (Great Western) Brotherly Love. 1000 "	
" 24 (Power) The Love of the Lord. Story.	
" 24 (Bloom) The Curse of Gambling. 432 "	
" 25 (Lux) He Did Not Die. 408 "	
" 25 (Lux) A Sagacious Animal. 408 "	
" 25 (Ambrosio) Battaglia. 975 "	
" 25 (Nestor) The Red Man's House. 975 "	
" 26 (Imp.) A New Excuse. 980 "	
" 27 (Bloom) Perils of the Plains. 980 "	
" 27 (Thompson) The Winter's Tale. 980 "	
" 28 (Italia) Foolishness. 980 "	
" 28 (Italia) Against His Will. 980 "	
" 28 (Italia) The Knot in the Handkerchief. 980 "	
" 28 (Great Northern) The Eagle's Egg. 980 "	
" 28 (Power) Amateur Hypnotist. 980 "	
" 28 (Power) His Revenge. 980 "	
" 30 (Edclair) The Watchmaker's Hat. 500 "	
" 30 (Edclair) Life of the Alpine Shooters. 405 "	
" 30 (Imp.) A Reno Romance. 990 "	
" 31 (Power) The Crack Shot. 975 "	
June 2 (Imp.) A Bachelor's Love. 975 "	
" 2 (Le Film d'Art) Vitellius and Heliothalus. 975 "	

SELIG NOTES.

T. J. West, the prominent amusement director of Australia, was a guest of the Selig Polyscope Company on the 11th and 12th of May and had many pleasant and kind things to say of the Diamond 8 in his far-away country. All Selig films are used throughout Australia. The Selig Polyscope Company have arranged with the Chamber of Commerce Board of Portland, Ore., through Mr. Morton Cohen, of the Amalgamated, for the exclusive picture production rights of the great lower display and celebration to be held there in June.

An early release by Selig is an educational picture of unusual merit, entitled Opening an Oyster. Two prominent Selig feature subjects soon to be released are Masopha and The Bargeman of Old Holland, said to be par excellence in every detail.

The Selig regular annual offering of Western pictures begins with The Trimming of Paradise Gulch, to be released on June 2, and averages about fifteen days apart for the next four months.

LUBIN NOTES.

A Veteran of the G. A. E., the Lubin release made Decoration Day, has won unequalled approval from those who have seen it (run in the factory projection room). The make-up used by the players in the scene at a meeting of the G. A. E. post are said to be remarkable as character studies. A comedy along the well established Lubin lines, with a Western background, is something of a novelty and Percy, the Cowboy, which will be released June 2, is said to be a remarkably funny film. The advent of the Easterner on the ranch with a ribbon decorated revolver and a perfectly lovely cash about his sombrero is enough for the real cowpunchers and starts the fun going. Grandfather's Gift and Officer Muldoon's Double form the Lubin split reel for June 6. Eighteen new players were added to the Lubin stock company the past week, the additions being made to enlarge the company for the heavy productions not pending, the other members of the company being retained.

KALEM NOTES

Kalem Company has found it necessary to have larger and more conveniently located quarters in Chicago, and their popular representative, Fay Lynch, will now be found at Room 44, 90 La Salle Street. William Wright, general sales manager, who is now on a trip to the Pacific Coast, reports that business is booming all along the line, and prospect for the Summer is the best that the Western moving picture houses have ever had.

OPERA CHAIRS

Over 75 per cent. of the finest theatres in the United States and Canada are furnished with them. They are used in 318 of the 465 moving picture theatres in Chicago.

To meet the growing demand for

LOW PRICED OPERA CHAIRS

we have originated a number of styles which, though inexpensive, are characteristic of

ANDREWS QUALITY

Write to department H for our large catalogue, No. 81, illustrated in colors, which will guide you when contemplating the purchase of Opera Chairs.

The H. H. Andrews Co.
ESTABLISHED 1903

174-176 Wabash Ave., CHICAGO

WARNING!

JIM THE PENMAN

By SIR CHARLES L. YOUNG

Now being produced at the Lyric Theatre, New York City, with wonderful success, is protected property under the laws of the United States.

The right to produce rests with

WILLIAM A. BRADY, Ltd.

Any attempt to pirate this play will be rigorously prosecuted.

NATHAN VIDAYER
Atty. Wm. A. Brady, Ltd.

WM. KLEIN
Atty. Lee & J. J. Shubert.

H. EDWARDS
Agent Sam'l French.

RELEASED FOR STOCK

A WOMAN'S WAY

BALTIMORE AND WASHINGTON RESERVED

By THOMPSON BUCHANAN

As played by GRACE GEORGE

THE GREAT DRURY

LANE SUCCESS

By HALL CAINE

Simple production; great play

TRILBY, LOVER'S LANE, by Clyde Fitch; THE PIT, SORROWS OF SATAN, MLE. FIFI, AS YE SOW, and other successes can be secured from

FRED W. BERT, 1316 Broadway, New York
NO EXCLUSIVE AGENTS

ANOTHER PATHE AMERICAN FILM.

Pathe Freres announce for release June 6 an intensely exciting Western drama, The Flag of Company H. The hero is a dog, whose performance is almost human. The story is a military one. Company H, while encamped, is attacked by an overwhelming force of Indians, and to save their flag from capture it is buried. The company's mascot, a fine bulldog, paws up the flag and takes it to the next camp and leads back the regiment, who unfortunately only find one survivor, who is wounded and dies after telling the story of the fight. His body is reverently covered with the flag, while the four-footed hero lies down beside him, refusing to be separated even in death. This final scene is said to be one that will bring any audience to its feet.

During the same week Pathe Freres will release a film of the twenty-four-hour automobile race, held on the Brighton Beach motordrome recently, under the auspices of the Motor Racing Association.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—
News of Film Theatres and Affairs.

The American Theatre, East Liverpool, O., closes its regular season May 28, and will present motion pictures until Aug. 1 when it will resume vaudeville.

At Williamsport, Pa., business was good all week May 15-21. Manager L. J. Fiske, at the Lycoming Opera House, put on a straight bill of pictures and Manager German, of the Lyric, put on both songs and pictures. The Grand drew well and had good times.

At Hannibal, Mo., the New Star and Goodwin both entertained good business during week May 15-21.

At Williamsport, Conn., the Bijou: Mr. Benjamin Hendrick opened May 15-21. The Magnet, under management of P. B. Cooper, in memory of those who lost their lives at the county jail fire at New Haven. The scenic: Thou Shalt Not (Biograph) was one of the best business bringers, packing the house to the sidewalk May 15-21.

Stewart Locke has accepted a position as machine operator at the Majestic Theatre, Burlington, N. J., and Lem James, a local singer, is filling a temporary engagement at the same house.

The Cuckade and Virginian at Petersburg, Va., had very good bills May 9-14 and attracted good business all week.

At the Colonial, Annapolis, Md., Manager Fred Pauliner presented good vaudeville and pictures to good business all week May 15-21. The Magnet, under management of P. B. Cooper, and the Lyric (J. F. Helling) both had good bills consisting of pictures and vaudeville and each his share of the patronage May 15-21.

Tuscaloosa, Ala., has a new house called the Unique, which opened May 15-21 under management of Dave Cypress and Simon Meyer. This house is up-to-date in every respect, and the most convenient and attractive in the city. It occupies a prominent corner, and the building was erected especially for the purpose of presenting steel frame opera chairs, excellent scenery, a stage 12 feet deep, and three dressing rooms. The front is painted white and thickly studded with electric lights. Excellent bills of vaudeville and pictures pleased good business May 9-16.

At Newport, R. I., the Opera House, Bijou, and Star drew large houses May 15-21. The former playing to S. B. O. all week. Ground is



WARNING!

Headquarters for Plays
SAM'L FRENCH

Removed to

28 W. 38th ST., NEW YORK

1910 Descriptive Catalogue now ready—free by mail on request.

Special Attractions for Summer Stock

STATE YOUR NEEDS! Our 25 years' knowledge of Plays of all kinds is at your entire service

NORD

Expert Diamond Setter 32 years with 5th Ave. Mfrs. Settings examined free; if insecure will tighten stones and clean while you wait.
Repairing Done on Premises
Fine Gold and Silver Jewellery Pearls Restored
37 West 43d St. bet. 5th and 6th Aves. New York City
Tel. 685 Bryant

Drama For Sale—Play Bills, Old Plays, Portraits, Dramatic Scenes, Artists in Character, Shakespeareans, and Dramatic Items generally. Catalogue ready. Address: American Press Co., Baltimore, Md.

Engagement Department Added to The Thomas Winnett Play Bureau

Managers for Artists, and Artists for Managers. Address: Thomas Winnett, Agt., 1403 Broadway, N. Y.

MOVING PICTURE OPPORTUNITY

Fine, large brick building situated in extra populous neighborhood, on Al thoroughfare. Will rent reasonable to responsible people. The Central Storage Warehouse, 437 Central Ave., Newark, N. J.

being cleared for the new Star, and the piano call for a large, well equipped house. J. F. Garretson, who is furnishing the vaudeville in connection with the motion pictures at the Empire, Glen Falls, N. Y., has sold his interests in The World in Motion, at Hudson Falls, N. Y., and will devote his entire time to this theatre. Mr. Garretson is making vaudeville popular, and the patrons are showing their appreciation of his efforts by their liberal patronage.

The Roosevelt in Africa pictures were featured at the Wonderland, Watertown, N. Y., May 16, 17, and drew capacity business. Moving pictures have Jersey City in a tight grip. The Academy of Music, Keith-Proctor's Theatre, and the Run Ton Theatre are crowded every night May 15-31.

E. J. Slevin's Electric Theatre, Tupelo, Miss., presented an excellent run of Licensed films to good business May 9-14; the list included The Four Feet, The Twisted Trail, Romance of the Western Hills, and Martyr or Crank, all very fine.

THE COUNTRY BOY.

Henry B. Harris has engaged Harry Harwood, Jeffers Lewis, Arthur Shaw, Willette Kershaw, and Marion Kerby for Edgar Selwyn's The Country Boy, which will have its premiere early in September.

Gertrude Hoffmann has been rehired over the U. B. O. time for next season, opening on Sept. 8, after a Summer's rest. She will again present her last season's big hit with her large supporting company.

AMERICAN ARTISTS ABROAD

FIFTH LETTER FROM "THE GREAT RAYMOND," ON HIS TOUR AROUND THE WORLD.

Valencia and Puerto Cabello Visited—Caracas, the Capital of Venezuela—Special Performances Before President Castro—Gifts and Courtesies from the Executive—A Stop at Trinidad.

After seven performances to capacity houses in Caracas we played the Pacha, of Valencia for three nights and again journeyed via narrow gauge to Puerto Cabello where we were met by the American Consul, Dr. Johnston, and our surprise was discovered that Johnston was a second brother of Washington, and a brother to the famous colored comedian, Johnston.

The theatres in Puerto Cabello and Valencia were about 500 and are owned by the municipality and can be secured by any first class company for two "jales" and a dozen "jales" for the government officials. Both these towns have police bands, procurable on the same kind of terms.

Such towns are good for three performances with complete change of programme each night. Valencia is a veritable rose garden, with pretty cottages and very aristocratic ideas. "Don Juan Hildago," who deserted Spain in the nineteenth century, settled here. Puerto Cabello is of more modern construction and boasts one of the finest forts in Venezuela.

From here we went to the Dutch island of Curaçao, where we played at Willemstad, the principal port and largest town (1,400), four nights, to wonderful shows, big sketched, queer hat, and audience that completely filled the 500 seats and all available standing room.

The hall, orchestra, stage bands, and ticket seller and hotel expenses for sixteen people cost 250 guilders (about \$40 gold) per day.

In all these towns our prices ranged from the equivalent of 50 cents to \$1 American gold. Leaving this quiet and prosperous little island, we went to the forest of old windmills, suggesting Holland, we returned to Puerto Cabello, via sailing vessel and, after being nearly swamped at sea, finally landed safely and railroaded it over to La Guaira, Caracas for a return to our more night, which surpassed our highest expectations.

On the occasion of our debut in Caracas we were invited to President Castro and his cabinet. The cabinet responded but no word from President Castro. Receiving the invitation, his wife (formerly the famous Spanish dancer, La Belle Rosita) responded with a very polite note, saying the President was ill, but she would endeavor to attend. In the meantime the Presidential box was occupied at every performance by the cabinet and the President's brother-in-law.

On the morning following our "ultimate function" (last show), just as the third "carro," loaded with baggage, was about to leave the stage door, I received a command (from the President) to appear at the Presidential palace at five o'clock. The "command" was outlined the programme I would present.

This somewhat disconcerted me, as the special coach for our company and two cars for our baggage had been ordered and paid for. I was told to appear at the Presidential palace at five o'clock. The "command" was outlined the programme I would present.

I was a little nervous, I will admit, as Castro had a bad reputation, and the programme he had selected consisted of the most difficult feat in my repertoire. All proceeded smoothly and without interruption, however, until my trick of producing a snake from an empty box, which was immediately dropped in an aquarium and passed the inspection. At the finish of the trick, when the snake of live gold fish was exhausted, the President ordered one of his guards to lean my box and requested me to produce more gold fish. I realized that I was in a most awkward position, as the President's request could not be ignored, and of fish there were no more. I did some very rapid thinking, and, before the box reached me, I had conceived a way out of my dilemma. Taking the box, I balanced it on a pedestal, and the conjurer never failing friend, and so I shook those out I explained that as it was a guard's cap, I would vary the presentation and produce "uno pascado del alio" (a fish of the alio), and forthwith out jumped a large, formidable looking cloth snake (which I introduced for another trick), producing shouts of laughter and much applause. I was allowed to finish the first part of my conjuring as per programme.

The second part consisted of rapid fire illusions, and, before I finished, I had a pretty tough time with some specially arranged handkerchiefs, but, as usual, much to President Castro's surprise, as he had his guards carefully watch the handkerchiefs and take unusual precautions. In the "heir" scene, I initiated his attention to the amusement of the President, who laughed heartily at his ludicrous appearance and contented exit from the cabinet. "Twice during the progress of the 'Metemorphosis,' my 'Trick Mystery,' the proceedings were stopped, and the trunk, carpet and all carefully examined. We finished, however, with brilliant success, and received the congratulations of President Castro, Madame Castro, and the cabinet. Just as we were preparing to leave, the President's secretary handed me an envelope, which, when opened, revealed ten twenty-dollar gold pieces (American). Not a very large sum for a man of Castro's enormous wealth in pay and not enough to half recompense me for the loss incurred by our "commanded" performance. I expressed my thanks at the honor shown me, etc. I felt somewhat better, however, when I found at the Hotel Gran Kint, upon my return, an enormous bouquet of orchids, with a postcard picture in the center, for Mrs. Raymond, and an autographed photo of the President, expressing his pleasure, etc. Carlos Kint, our genial host, then informed us that the finest champagne supper procurable in Venezuela awaited us in his banquet room, with the President's compliments.

When I attempted to pay my bill, Mr. Kint assured me that I owed nothing, that everything was paid. This included a bill for myself and wife, and valet, for nine days. The livery firm from whom I had rented a coach for nine days would accept nothing, and the bill for baggage handling was also paid. Mr. Murray, general traffic manager of the railroad, returned the money paid for coaches the previous day, and further informed me that we would be carried free to La Guaira, entire company and baggage. Our coach was filled with flowers, a basket of Mamma's choice fruits and a fine lunch.

The climax was reached, however, when La Banda del Regimiento, numero uno, surrounded us as our carriage arrived at the depot, and later, paired down's "Stars and Stripes." For ever as our train pulled out. This showed us a side of President Castro's character of which we had never heard. The morning papers in La Guaira published a most flattering account of our appearance before the President, and we were greeted at the station by a cheering mob of natives, whose enthusiasm reached fever heat, as smiling Mr. Clapp, ever so near the front and always "in the good" numbered us to our waiting carriage, while the local police band tossed a lively march.

Comfortably quartered in the Hotel Neptune, old-fashioned and typically Spanish, we had a "house," a "shower," and landed into a queer old antique of a bed for a much needed sleep. After a dinner with General Consul Americano, Thomas Moffett, we took a moonlight ride to the military barracks on the mountain side and witnessed the soldierly maneuvers of La Guaira's crack drill corps, while "El Banda del Regimiento" played gipsy marches that suggested Al Fink's annual rehearsals in Columbus. Four old Moffett he certainly had his troubles from the time he landed until our Ode Sammy sent a gunboat to bring him safely home to God's country.

The more I see of our Consul the less I envy them. Their lot is usually a hard one in times of peace, but when differences arise between the countries, theirs is a position of unthankable position would be hard to find. Many of the Americans that wander into a Consular office demanding recognition and usually assistance are not the sort the Consul would care to know at home.

La Guaira possesses, but one theatre, a tiny little affair with a brick floor, one gallery of boxes and a small stage, six dressing rooms, with earthen floor. The theatre has no chairs. These can be procured from "El Compania Las Electricas," which is the only theatre in La Guaira (about \$15 American gold) per "function." The theatre rents for another forty bolivars per night. The orchestra of five costs eighteen bolivars per show. The license is free (if they like you) and printing is not dear.

The hotel rates in Venezuela are exactly the same as hotel rates in our own Northwest, and the service is better. The Flying Jordons Vaudeville Company experienced a rough time of it in Venezuela. The customs authorities seized their lithographic paper, bill books and all, which they held for a fabulous ransom. I can't imagine some country to tangle up with unless it is Brazil, which is probably the most crooked of all South American republics. There is no limit to the hospitality and good fellowship in Venezuela if they happen to fancy you. If they don't, well that's another story too often told.

The day of our debut, as Mrs. Raymond, Mr. Moffett and myself were strolling toward the theatre, Mrs. Raymond spied an old Indian woman on the street corner, with a basket of fine oranges and bananas. She started to purchase some of the fruit, when Moffett grabbed her by the arm and said, "Don't look at that woman's foot." It was half eaten off with leprosy. We afterward learned that the chickens sold in the markets and consumed in the restaurants and hotels are principally from the lower large "Lazarus."

From La Guaira we sailed, via "La France," for Port of Spain, Trinidad, British West Indies, where Goodville and Wilson, the largest department store in the island, handled our advertising and advance sale, making all arrangements and furnishing ticket sellers and ushers for 5 per cent. of the gross receipts, a system most advantageous to the travelling manager, as Goodville and Wilson have a very "classy" trade and handle only companies of recognized merit. This secure arrangement cost us nothing, any company whose interests they represent.

Billed here for six nights, we played three weeks to the largest business at the highest prices ever charged, breaking the good records made by the Handmann Opera company and the Drury Lane Stock. The Town Hall is the only theatre and largest amusement place in Trinidad, with a capacity of 500. The total cost per night (hall, house, bill posting, printing, orchestra of twelve and house employees) averaged about ten pounds (\$40) per night.

The island of Trinidad has a population of 250,000, fully one-third of which are East Indian "coolies" (Hindoo), the balance African negroes and families of English, French, Spanish, German and Norwegian extraction. The principal city and largest market in the West Indies is Port of Spain. It is one of the most important and cosmopolitan cities in the world. The streets are filled with Hindoo men, women and children, merchants and peddlars, attired in loose flowing garments of every conceivable color, forcibly suggesting pictures, mysterious Bretons, with their "cane" (Bible) in hand and nearly every conceivable article purchasable anywhere else is procurable here, and at prices most reasonable. The electric tramway system is especially fine. The hotels are excellent and the game of cricket, polo and tennis having Hindoo clubs and servants.

The roads hereabouts are good and we enjoyed many a fine gallop and motor ride through the old "cane" villages and cocoa plantations, banana groves and great forest of giant baobabs. In the evening crowds gather in the "Barracks" and games of cricket, polo and tennis and running and vaulting contests afford great sport.

After a trip to the famous Blue Basin and Lee Cataract, we left for San Fernando, the second town of importance in the island.

MAURICE P. RAYMOND.

VAUDEVILLE.

VAUDEVILLE.

LOUISE KENT

IN VAUDEVILLE

Her Own Company

JULIAN ELTINGE

RESTING

Fort Salonga, Long Island

Direction of
ROGERS, LEONHARDT & CURTIS
Knickerbocker Theatre Bldg.

MEMBER V.C.C.

THOS. J. RYAN---RICHFIELD CO.

ORPHEUM CIRCUITING

FEBRUARY 28th, 1910, TILL FEBRUARY 18th, 1911

"PAULINE"

The Eminent French Hypnotist
BREAKING ALL RECORDS.

Slang Acts May Come, and Slang Acts May Go, But

BERT LESLIE

Stays Holder of The Blue Ribbon

Booked solid without an Agent.

SAM CHIP and MARY MARBLE

In Anna Marble Pollock's Classy Sketch

"IN OLD EDAM"

Address all communications to JOHN W. DUNNE, Hotel York, N. Y. City.

"STUART"

(The Male Patti)

Direction M. S. BENTHAM

United Time

DREAMLAND'S SUCCESSFUL OPENING.

Greater Dreamland has started its season at Coney Island with a lively pace, with crowds that have found it completely changed and crowded with novelty. The electrical display this year is a big feature, more than 95,000 lights being strung over the various colored streets and pay bazars. The big Alligator Farm exhibited by "Alligator Joe" with its saurians, attracts attention, as does the new Glacier ride, with its Arctic tramp and ride of curves and dips. The Diving Venus gives a novel aquatic show, while dancers, classic and unique poses are shown at the Grecian and Egyptian theatres. Another little theatre depicts the life of a desperado in telling the story of "Alvin Karpis." The Devil's Thumb, with its black art mystery and comedy finale, is a big hit. Other favorites are Melodie, the Ocean Waves, the Canals of Venice, the Great Divide, Mount Blanc and the Infant Incubators. The free comedy circus, with its school for barabach riders, is also an attractive feature. Another free exhibition, and a thrilling one, is the high dive made by Disney, who makes a 125-foot leap into four and a half feet of water. There is dancing in the great white and gold ballroom, daily band concerts and a host of other amusements. A village of native Borneo Dayaks will soon be opened. Creation and Hostock's Animal Show are also Dreamland features.

NEW BRIGHTON OPENS SEASON.

Percy G. Williams' New Brighton Theatre opened its second season last week, crowded with attendance, keeping Dudley Clements, the treasurer, quite as busy as when he looks after the interests of the Colonial Theatre box office in the winter time. The opening bill had Paris by Night, Della Fox, Laddie Olin, Gus Edwards' School Days and Girls, Hedini and Arthur, Conroy, La Mairie and company, Cook and Lorenz, the Samsonia Troupe of Russian Dancers, and Leon Nager.

McINTYRE AND HEATH RETURN.

McIntyre and Heath, the blackface comedians, have returned to the vaudeville stage, opening at Young's Pier, Atlantic City, N. J. this week. They will play a few weeks of United time prior to their taking a summer vacation.

NEW DETROIT HOUSE OPENS.

The new Miles Theatre in Detroit, Mich., opened on May 15, presenting the following acts and performers: Mr. and Mrs. Swickard, Golden Gate Quartette, Salina Trio, Four Bards, Leonard and Ward, and Dick Thompson and company. The house seats 1,800 and plays three

Thomas J. Gray

"The Versatile Vaudeville Writer"

MODERN IDEAS in SKETCHES, SCENES, MONOLOGUES, BURLESQUES. Written to order only. Author of over One Hundred Hits. References: Joe Welch, Julian Hittings, Bert A. Williams, Harry B. Lester, Herbert Cyril, Prince and Virginia, Jimmy Lucas, Hanson and Miller, Ben Ross, Gillman and Murray, Dan Mailey, Sam Stern, Ed. Horton, Leonie Fann, Sula Edwards and Co. At the North Pole, etc., etc. Long Acre Building, Times Square, New York.

FRED J. BEAMAN

"The Real Writer"

of Vaudeville Sketches. Author of "Supper on the Moon," Mr. and Mrs. Gene Hughes (\$1,000 prize), "John," Lewis McCord's "Winning on Time," "Dorrie and Alvin's" "The Girl from Yonkers," "Hallen and Fuller's" "A Lesson at 11 P.M.," and more than seventy other successful pieces. Room 415 House Office Bldg., Washington, D. C.

JAMES MADISON

1403 BROADWAY NEW YORK

Writes for the biggest stars in vaudeville, including Joe Welch, Jack Norworth, Ben Ross, Low Meador, Miss B. Van, Lee Harrison, Barney Bernard, Fred Dupree, etc. During the summer I can be seen personally at Miner's Bowers Theatre, where I am producing stock burlesques, also at my office by appointment. Get MADISON'S BUDGET, No. 12. Price \$1.

CHARLES HORWITZ

The acknowledged foremost author of One-Act plays, sketches, lyrics, etc. His record speaks for itself. His hits are international. Over 150 Horwitz comedies now playing Vaudeville. Order your new material at once. Get in touch with CHARLES HORWITZ, Knickerbocker Theatre Building, 1403 Broadway (Room 113). Phone, 3545 Murray Hill.

shows a day at ten, twenty, thirty and fifty cents. G. W. Porter is the resident manager of this latest Pantheon theatre, the house being located at State and Griswold streets.

PENCILLED PATTERN.

We were going to say something about the comet, but on account of all the press stuff it's been getting we guess we won't even mention it.

We heard that a certain song writer wrote so many hits for a certain publishing house, they decided it would be cheaper to make him a silent partner in the concern than to pay him royalties. Is it possible that a man can be too clever for his own good?

Bert Williams is going to purchase an automobile. The only thing that is holding up the purchase at present is the fact that he has not received a receipt for his life insurance premiums he paid last. He will call the car "Martia."

How is it that Harry Mountford's name has not been mentioned as referee for the Jeffries-Johnson fight? He decides most everything else.

It is rumored the U. B. O. family theatre department wants to consolidate with the R. A. Peck Agency, but Peck can't do anything "Til Martin Gets Here."

Look out when you play Bangor, Maine. At the Orpheum Theatre there the manager's wife looks the show over on Monday, and if she doesn't like your act you must be bad. Mrs. Adam Sowerby (with apologies to J. A. Murphy).

The Chicago police gave "Get Busy with Emily" the book. Now that burlesque has reformed the legitimate plays are getting naughty. What's the matter, are the managers afraid the world will get too good?

When an actor gets famous as a rule they name a cigar after him. Not so with Lee Harrison—no, sir, no needs for Lee. They are going to name a hotel after him. Hotels don't go as quick as cigars. Can you picture Manager Harrison standing in the lobby saying, "Front boy, take this gentleman's grip"? Barney Bernard, Lee's vaudeville partner, will have the joke telling privilege in the lobby.

Eddie Lewis, Leo Feist's star song plugger, is back in New York again shaking hands with everybody. He is busy pushing "I'm Awfully Glad I'm Irish." Leslie and Plantadosi's new hit, but every time Eddie tells the title, he has to cover up his nose. They have a pair of Mlle. Polaire's corsets on exhibition in Hammerstein's lobby. They are causing much jealousy among the Broadway chorus men.

Al Mayer says the U. B. O. owes him \$10,000. We think Al has his liabilities mixed up with his assets.

"Go West, Young Woman," a comedy that was inspired and based on Oregon's apple industry, has been closed. It seems the apple idea was a lemon (we beg your pardon).

Rose Dugan, better known as "Red," is to be married soon to John J. O'Connor, of the "Variety." Well, Rose, we wish you luck. Broadway will miss the noisy color of your hair, but who wouldn't jump at the chance of being an "O'Connor"? The bride will wear a green silk dress covered with Irish lace and carry a bunch of shamrocks. (No orange blossoms; there's a reason.) The "Red Head Rag" will be played for the wedding march.

The baseball parks all over the country have ball players performing in the afternoon and actors at night. The difference between the two is that the ball players are sure of their money.

We are in receipt of the following letter from some "nut" in Chicago: "Dear Sir: Can you supply me with Cliff Gordon's, Leo Carillo's, Fred Hivenhall's, Ben Welch's, Julian Rose's, Joe Welch's and Honey Boy Evans' line of monologues, to be used for impersonations?" Well, well, aren't there a few you forgot? Catch the impersonation thing. No, Captain Kidd, Jr., we cannot supply you with what you want. Try being a waiter, it's honest work.

Paula Edwards opens at the Fifth Avenue, on June 6. Her vaudeville debut was a rip roaring success, and New Yorkers are in for a treat. She will play Atlantic City the week of May 30.

The hands at King George's coronation will probably play "Let George Do It." (Don't shoot, we give up.)

A sign over Mo' Levy's door says he is going out of business. Now you vaudeville agents get busy! What could be a better name attraction than this outside of a theatre, "Mo' Levy, New York's Famous Clothier, in Witty Irish Songs and Sayings." Grab him, boys, quick.

Why is the villain in Western sketches always a halfbreed Indian?

The worst thing we wish Rudyard Kipling is that he sit and watch some of the many imitations of Clifton Crawford reciting "Gunga Din." We'll bet Kippie would be ashamed to say he wrote it.

Somebody is writing a "Blue Book of Vaudeville." Well, it's just in time. Vaudeville was never any "bluer" than it is at present.

Pauline Fredericks won the contest for the most popular actress at the Actors' Fund Fair. How could she lose? She was the "Ballyhoo" for the contest.

How the Post Office authorities let a certain Sunday paper go through the mails containing a column written by a certain woman who was mixed up in certain murder trials is more than we can understand. It needs a little ether.

A man stopped in front of Hammerstein's and read the billing of Mlle. Polaire, "The Ugliest Woman in the World," and then said: "Gee, if her face gets her three thousand a week my wife is worth ten thousand." (Porgie us, we couldn't help it.)

THOMAS J. GAAY.

NEW VAUDEVILLE ACTS.

Only Three Offerings of Importance Seen for the First Time Here Last Week.

Kathleen Clifford.

Working alone for the first time upon the vaudeville stage, Kathleen Clifford secured an emphatic hit last week at the Fifth Avenue, where she offered a series of character impersonations, most of which were accomplished in male attire. Her act is in three and four, although her actual work was done in one. She uses a plush dress, with a feather back of this at about three, behind which she makes her changes, showing herself and her two dresses by shadowgraph. The first number was a "kid" song called "Stingy," in which she wore a little girl's dress of knee length and a straw hat. She then appeared in her dressing room and a white curtain was lowered, the lights back of it thrown on and her first change was made to a light fluffy dress of a hyacinth style, with a pink bonnet. "She Took Mother's Advice" was the song offered, it being slightly risqué in theme although not so facetiously so. Her next was male impersonation, for which she donned a gray English walking suit, with a top hat and a slim moustache. "When the Right Girl Comes Along" was rendered, forcing a comparison with Vesta Tilley, who used the number when she was a season. Miss Clifford smoked a huge cigar during the rendition and, although she made much of the song and character, she did not get quite as much out of it as the noted English singer did, which was hardly to be expected considering that this was Miss Clifford's first attempt at such impersonations. A rapid change to a gray sack suit was then made, a red four-in-hand tie and red hose completing the effect of an effeminate youth. "Whoops, My Dear," a song familiar to certain drinking and dance halls for the past several weeks, but not as yet known in vaudeville theatres of the city, was used. Her last was entitled "The Girl Next Door," a full dress suit being worn. As an encore she did a soft shoe dance, which was warmly applauded. Miss Clifford has just begun her career, and if she goes on in the future as she has in the past there is no reason to doubt but that she will eventually become one of our foremost entertainers. In this particular field she has an especially fine opportunity, and in the offering of every success and commendation is due her for her costumes. There are few artists of either sex who have shown such taste in their dress. In this she compares most favorably with Vesta Tilley or any other artist.

Fay, Two Coleys and Fay.

Working in blackface, Frank and Gertrude Fay and Clarence and Hattie Coley were seen for the first time in this city at the Fifth Avenue last week. This act has been a big success on the Orpheum and other Western circuits, and it more than came up to anticipation here. It is one throughout and consists of a series of song and dancing numbers, with broad comedy lines and business interspersed. As a quartette they sang in excellent harmony, while the eccentric dancing of all four was very pleasing. As an added comedy element they gave some burlesque sketches, imitating an automobile, a trolley car, one of them carrying a wire pole, another a song and another a signal bell. Both bits caused much laughter. On Tuesday night the act ran thirteen minutes, none too long.

The Hamilins.

Following a precedent which seems to be unvariable, the Hamilins who made their western bow at the Alhambra Theatre last week, insisted upon mixing in some singing of a poor quality with their dancing, which was quite the opposite. The man also makes the mistake of trying to be serious in his dress and undress. The sketch is a burlesque of a man in one of the mysteries of vaudeville. Next dressing is all that is essential. The Hamilins use a dancing mat in one, opening with a hard shoe dance and the song referred to. The girl followed with a solo dance, which was well liked and deservedly applauded. She first appeared in a very neat and becoming dress of knee length and of a color to match the costume of her partner, changing to a fancy dress of a lighter shade of brown, with a bell-shaped pleated skirt. They next did a dance together and for an encore brought in a grand circus parade, he endeavoring to follow them in their steps, which made a good comedy finish. The act ran fifteen minutes on Monday night.

Marie and Billy Hart.

Marie Hart and Billy Hart presented their new sketch, "The Circus Girl," last week at the Bijou Theatre, Bayonne, N. J., and scored a big hit. Billy Hart has been for the first time in a straight part, playing a circus showman with intelligence and humor. Marie Hart is seen as the circus girl, doing her black-wire act and eccentric dancing. She also sings several songs. The sketch has just enough bathos to make it interesting. Billy Hart introduces his comedy second-act reading stand, going through the house and having Marie, blindfolded on the stage, tell him the different articles handed him by the audience. They carry a fine drop picture of the exterior of Ringling Brothers' big circus, and wind up with a grand circus parade. They were on twenty minutes, all too short a time for the house.

SAID TO THE MIRROR.

J. Aldrich Libbey herewith denies the story printed in last week's MIRROR to the effect that he was to join in partnership with J. Bernard Dillon. The story was sent to Tom Mison through the mail and apparently seemed authentic at the time. Mr. Libbey writes: "I wish to state most emphatically that the article headed Libbey and Dillon in last week's MIRROR, wherein it is stated that J. Aldrich Libbey and J. Bernard Dillon are to double up and have been booked over the Loew Circuits for 100 weeks, is all wrong. The MIRROR has been made the victim of some practical joke. Libbey and Dillon will never double up, unless it is with pain, at the thought. Will say also that there is no truth in the statement about the Loew time. J. Aldrich Libbey and Kathleen Clifford, it is true, have been booked for some time to come. Conscious that the article inserted by THE DRAMATIC MIRROR was printed with the best intentions, and knowing that the article is liable to injure me over certain time I have booked, from that time on, with its usual love of fair play, I give this communication the same prominence as the erroneous information which has called forth this necessary response."

VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EXCH. "CLEVELAND CIRCUIT"

Do "Cleveland Vaudeville Circuit" Theatres subscribe any two others?

Do ALL PARES, FAIRS, THEATRES, BOOKED BY CLEVELAND make MONEY?

Do OTHER BOOKING AGENCIES COPY our Methods, Advertising, etc.?

THE BIGGEST BOOKERS OF BIG HIPPODROMES

POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

PHILADELPHIA NOTES.

The bill at Keith's this week will include several faces that have not been seen in Philadelphia before, among them being Jarrold, the famous trickster, Albert Hill, the wonderful boy soprano, Laska at the Country Club; Letitia Williams and company in the playlet, On Stage Ground, and the Seldoms, Harry De Cue, equilibrist; Quinlan and Mack, minstrels; Juggling De Lisle, and Farnum and Clark Sisters in singing and dancing act.

The opening of three Hippodromes last Monday night was an event of some importance to the amusement seekers of Philadelphia, thousands of whom were present. If the attendance at the first performances was encouraging, the crowds which have daily visited the new attractions must be doubly so, and can be taken as an indication of success for the ventures. There is a certain amount of rivalry between the "Big Hip," as the new-comer is called, and the Philadelphia Hippodrome, which was established last year, as they "draw" from practically the same territory. The amusement seeker is bound to profit by this rivalry, for both Hips will give the best attractions that money can secure. This was in evidence last night, not only by the number of acts presented, but also by their merit and character. The current week's bills are equally attractive. The "Big Hip" will offer a new "thriller," The Spring of Death, in which a man in an automobile jumps the loop from a height of 110 feet. Another feature is Hambley's Royal Japanese acrobats, Apple's Animals, the Marriott Twins, Lane and O'Donnell, Van Cleve, Detson and Pete, the mule, Power's Elephants, and the Rex Comedy Circus are additional features. Arthur Holden, the demolition diver, remains at the Philadelphia Hippodrome, as does Steve Misco, the clown. The new-comers this week include the Weber Family, six acrobats; the Jewel Morton Troupe of jugglers, the Three Ernesto Sisters, Mlle. Buss and her toy terriers, the Four English Households in singing and dancing; Nebraska Bill, rough rider, and White and La Mart, English pantomimists.

JAMES D. SLADE.

BARNUM-BAILEY TENT BURNS.

Barnum and Bailey lost their "big top" when playing a matinee performance at Schenectady, N. Y., last Saturday. A small blaze started in the rear of one of the seats in the "bleachers," supposedly from a lighted cigar, and in a short time the entire tent was a mass of flames. There were about 15,000 persons in the enclosure at the time, but all escaped without serious injury. None of the animals in the menagerie was injured, and although the loss of the tent has seriously crippled the circus for a few days, the loss is nothing like what it might have been. Buffalo, the stand for yesterday (Monday), had to be canceled on account of the loss of the tent, and it was thought possible that other towns might have to be left out of the current week's bookings.

BURLESQUE ENTANGLEMENT.

What looked like a small burlesque war was ended on last Saturday by Klaw and Brainerd canceling the announced engagement of the Merry Whirl Burlesque company at their New York Theatre. This is one of the best paying attractions on the Eastern coast, it being owned by Cliff Gordon and Bobby North. But the Columbia Amusement Company, controllers of the Eastern wheel, announced that if this attraction played the New York or any other theatre not connected with the Columbia Amusement Company, the Merry Whirl could not book a route over its circuit next season. It was also announced that the College Girls company would open the summer season at the Columbia Theatre and run for four weeks, beginning June 13, with the Bohemian show to follow for a like period of time.

THE AGENCY BILL.

Assemblyman Green's Employment Agency bill, known generally as the White Rat bill, was favorably reported on May 23 by the Senate Judiciary Committee. When this bill came up last week for final consideration Senator Grady of New York city, objected, and was successful in having it recommitted stating that he wished to see amended in some particulars. However, the bill has again been reported without further amendments, and will be on the calendar next week, when it is expected that it will be passed.

GEORGE W. HENRICK.

JACK MASON GETS ATTRACTION.

Jack Mason, the well-known stage director, has become a half owner of the Ritz-Bantley Burlesque company, one of the best known attractions of this kind in the field. The company will be entirely reorganized and will present an entirely new show next season, staged by Mr. Mason. He is also staging Frederic Thompson's Summer attraction, The Comic Supplement, which will be presented on the Astor Gardens atop of the New Amsterdam Theatre.

NOTED VAUDEVILLE TRIUMPHANTE.

King F. Rogers, Harry Leonhardt, and Fred C. Curtis have joined hands in a vaudeville booking agency, having taken office at 1402 Broadway. Each is well known in the business, and the firm should do a large business.

BAYES AND NORWORTH BACK.

Percy G. Williams has engaged Nora Bayes and Jack Norworth for a return vaudeville engagement, beginning at the Orpheum Theatre next Monday, with the Colonial week of June 3 and the Alhambra June 13.

ADELE RITCHIE IN VAUDEVILLE.

Adele Ritchie was scheduled to open a return vaudeville tour at the Victoria Theatre yesterday, Monday, May 23, offering a new series of songs.

VAUDEVILLE.

AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.

GORDON & SOLOMON Suite 405-5, Galaxy Theatre, N. Y. and 40th St.

Great Eastern Vaude. Ex. 330 W. 42nd St. N. Y.

HART, JOSEPH New York Theatre Building, New York

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LOVENBERG, CHAS. Keith's Theatre, Providence, R. I.

MASON, JACK (Producer) Hotel Flanders, N. Y.

NAGELY & BENNETT Box 12, Times Square Station, New York

NOLFE, B. A. 461 Long Acre Bldg., N. Y.

SAMPTER, MARTIN M. Galaxy Theatre Bldg., New York

The W. W. STEINER CO. Managers & Producers, 315 Long Acre Bldg., N. Y.

ED GRAY

V. & C. "THE TALL TALK TELLER"

AMONG AGENTS AND PRODUCERS.

Violet Wagner, an English comedienne, has been booked for a tour of the Pantheon Circuit, opening at Calgary, Canada, May 23. Miss Wagner is a stunning looking girl, with an excellent voice and a splendid selection of songs, all of which were written exclusively for her, and she carries a wardrobe of many beautiful gowns. The act was booked by Sydney I. Rankin, of Pittsford, N. Y., and it is his intention to bring her east for the summer vaudeville season.

John R. Gordon and Arthur J. Pickens closed a successful tour of thirty-six weeks over the U. B. O. in Cincinnati, O., last week. They will reopen in their sketch, "What Would You Do?" in August, for a second tour, going over this Orpheum Circuit this time.

Louise Kent, who has just closed a most successful tour in Silver Throats, has signed with the United Booking Office for a vaudeville tour, presenting her own company. She was scheduled to open yesterday, May 23, at Keith's Theatre, Columbus, O.

Mlle. Vandy's new act, in which pickaninnies assist her, has been greatly improved since first seen, and is reported to have been a big success in various Middle West cities.

Al Summers produced his new act in Chicago last week and it was very highly spoken of by the agents of the U. B. O. A. who saw it. Charles Horwitz, a member of the U. B. O., is writing a new sketch for the Maymores, who will open in this venue as soon as it is finished.

Joe Frouser is the author of a new comedy playlet which Harry Buckner and company will present. It is entitled "The Two-faced Man."

Powell and Doermann are a pair of comedians who are new to the vaudeville field. They had their first innings at the American Theatre, Cincinnati, O., last week, where it is reported they scored a big hit.

A traveling vaudeville company is being organized by H. H. Poirche and F. J. Rice, to play under canvas throughout the West and Middle West this coming summer.

The Victoria Roof-Garden will open on May 30 with a burlesque act, "The Book of the Book," a line attraction. Mlle. Polaire will make her debut in America on June 6, instead of on the opening date of the roof as formerly planned. In the company presenting this burlesque will be Jean Bodini and Arthur Ray (of the team of Bodini and Arthur, who were the only winners of the act), George P. Murphy, Dan Ferguson, and a large supporting cast of players.

Otto and Adolph Schermet, Otto Thoms, and Alexander Everett, a quartet of midgits, arrived on the steamship "Celtic" from Liverpool last Monday, May 16, going at once to Phenicia, N. Y., where they will spend the summer. They will open in vaudeville in the Fall, making a tour of the country. Three of them have been over here before.

The Schenck Brothers, managers of the Palisades Amusement Park, Palisades, N. Y., have signed a contract with Count Chilo and his European Mystic Show for the entire season at the New Jersey pleasure resort, which will be opened to the public on May 23, as an effort to give Count Chilo and associates ample opportunity to fully display their talents. The Schenck Brothers have erected a theatre for their personal use. Here every afternoon and evening Count Chilo and his concert of "candle readers," "hypnotists" and exponents of "medium telepathy" will demonstrate. Among the members of Count Chilo's company is Cara, the "girl of mystery." Mlle. Ruby, a Parisienne, will also aid the count.

Rogers, Leonhardt and Curtis, the newly formed triumvirate, has booked Montgomery and Moore for an English engagement, opening at the Coliseum, London, on Aug. 1.

Charles J. Ross and Mabel Fenton will return to the vaudeville stage shortly, playing Martin time. Mr. and Mrs. Gardner Crane announce a new sketch in one for next season. It is being written by Mrs. Crane. Its scene being laid in a sleeping car. The title will be "Tricks." Marcus Low added four theatres to his circuit last week. These included the Palace and

Correspondence

ALABAMA.

MOBILE.—LYRIC (Gaston Neubrick): The management of this pretty playhouse announces Summer attractions in the form of musical comedy, and the first offering will be *Girls Will Be Girls* 23, with Dan Marble, Harry Gribbon, and a large chorus.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (H. G. Barton): Maud Allen 14. May Hobson 10. **OAKLAND.**—MACDONOUGH (H. H. Campbell): The Thief 9-12; great production, to capacity houses; cast small, but capable. Grace George 10-22. Maud Allan 23.—**LIBERTY** (H. W. Bishop): Bishop's Players presented *The Barrier* 9-12; fine production, to good attendance. The Pit 10-22.

COLORADO.

LA JUNTA.—THEATRE (S. Dunkin): The Alaskan 11; good, to fair business.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): Girls opened the Summer stock season 10-21, and the house was sold out all week. Alice Fleming, John Ince, and Thomas Williams were warmly welcomed, and the new members well received. The Lion and the Mouse 23. WILLIAM F. HOPKINS.

STANFORD.—ALHAMBRA (Kumail Co.): The Franklin Stock co. 10-21 in Salome Jane; pleased good houses the entire week. St. Elmo 10-23.—**LIBERTY**: There has been a reorganization of the Franklin Players, an entirely new co. being presented for the production of Salome Jane. The personnel of the new co. is of a very high standard—among them being Jessie McAllister, the new leading woman, who has just closed a successful engagement with the Chicago Seven Days Co. Added interest to the opening of the new co. is the announcement that for the second time in the history of the Alhambra a woman manager will be associated with the theatre.—Pauline H. Boyle is to have entire charge of the Franklin Players. She has been associated with some of the foremost theatrical organizations in the country, including Sarah Bernhardt, Richard Mansfield, etc.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Rhyas, wrestler (return) 14 to good patronage. The Black Patti 16; fair house closed. Concert for local hospital 17; well filled houses. Billie Burke June 9.

HAWAII.

HONOLULU.—OPERA HOUSE (W. D. Adams): McRae Stock co. is playing an extended engagement of twelve weeks. They have made a great hit, and are playing to crowded houses. They are playing to have two leading women, Margaret Oswald and Laura Hudson, enabling them to put on two plays a week with a change of performers. Miss Oswald in *The Three of Us* received an ovation, and repeated her success in *Old Heidelberg* and *House of a Thousand Doors*. The orchestra, with McRae in the title role, and Laura Hudson playing leads, was excellently staged.—**ORPHEUM** (J. C. Cohen): Was totally destroyed by fire 27. The theatre was dark at the time. There was a fire in the following Saturday evening, and the fire breaking out at 8 o'clock in the morning there was no loss of life. Loss to building about \$35,000. Cohen's loss for scenery, chairs, etc., will reach \$20,000.—**THE AUDITORIUM** Theatre, which was under way, will now probably be rushed to completion as Manager Cohen is now on the coast, and has already engaged one co., which is intended to place at the Orpheum. The vaudeville, under the Orpheum management, has been playing at the Bonito with fair success.

ITEMS: George Webb, the new leading man with the McRae Stock co., has made an excellent impression. The ingenuitous work of Edith Elliott does much to add to the success of the co.—Charles Royal, Griffith Wray, and good, old Louis Morrison like Honolulu so well, they are thinking of becoming citizens of this burg.

ILLINOIS.

TAYLORVILLE.—ELKS (Jerry Hogan): Harry Antrim and Yetta Peters in *A Tarry at Talk Town* 10-21; moving pictures and illustrated songs between acts; Antrim and Peters were very clever and gave satisfaction; business good.—**ITEMS:** Ed H. Long, of Taylorville, formerly with Holden Brothers' What Woman Will Do, has accepted a position as publicity manager of Oakwood Park, a Kalamazoo, Mich.—Harry Belts, a biliouser with Gollmar Brothers' Circus, is home here on account of illness.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): The Great Divide 12; S. R. O.; fine performance. The Mikado 13; large business; excellent. Der Pechvogel 15; good German play. The Mikado 16 drew well. Henrietta Crossman in *Anti-Matrimony* 17; one audience; co. strong. Jacob Adler in *God's Punishment* 18. Rosalind at Red Gate 10-22. Season ends 22.

BLOOMINGTON.—CASTLE (G. W. Martin): Harvey Stock co. to fair business, presenting two plays each week. Lena Rivers and The Sheriff and the Girl being the bill 10-21.—**CHATTERTON** (F. M. Raleigh): The Great Divide 14 pleased good business, and closed the regular season.

GALESBURG.—AUDITORIUM (F. B. Powell): Miss Nobody from Starland 12; big house; delighted audience. The Merry Widow 14; pleased full house. Henrietta Crossman in *Anti-Matrimony* 15.—**ITEM:** The Merry Widow co. closed the season here 14, all signing up for next season, with a very few exceptions.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): The Milwaukee German Theatre co. in *Der Pechvogel* 14; drew large and well pleased audience; excellent satisfaction.—**ITEM:** This practically closes the season at the Empire. Will open again early in August.

INDIANA.

GOSHEN.—JEFFERSON (Harry G. Sommers): Polly of the Circus 13 to good business; Fay Wallace and an excellent co. scoring well with a return engagement; production very complete. The Third Degree closed the fifth regular season of the Jefferson 14; large audience delighted with absorbing play, and with the acting of Fernanda Eliseu and Paul Evertson; staging of highest excellence. The County Chairman

NEW YORK THEATRES.

NEW YORK THEATRES.

NEW YORK THEATRES.

NEW YORK THEATRES OR ATTRACTIONS UNDER THE DIRECTION OF SAM S. & LEE SHUBERT, INC.

CASINO B'way and 30th St. Tel. 3045
Murray Hill. Evgs. 8:15.
Mats. Wed. & Sat. Wed. Mat. best seats. \$1.50

Last Week

The Whitney Opera Co. presenting
CHOCOLATE SOLDIER
10th Month Great Cast Orchestra of 45

Mon. Eve. **THE MIKADO** ALL STAR
May 30th, CAST

DALY'S B'way & 30th St. Evgs. 8:20
Murray Hill. Mats. Wed. and Sat. 7:20.
Wed. Mat. \$1.50

Telephone, 8973 Madison Square

DE WOLF HOPPER
In the Song Comedy

A MATINEE IDOL
with LOUISE DRESSER

Extra Matinee Decoration Day.

NAZIMOVA'S THEATRE, 30th St. &
39th Street, Mats. Wed. & Sat. 2:15; Evgs. 8:30.

LAST WEEK

MME.

NAZIMOVA
IN

LITTLE EYOLF
A play in 3 acts by HENRIK IBSEN

BROADWAY Theatre, B'way & 41st St.
Evgs. 8:15. Mats. Wed. & Sat. 2:15.
Wed. Mat. Best Seats, \$1.50

LAST WEEK

The Jolly Bachelors
WITH

Nora Bayes

(local) June 7.—**ITEM:** During the season the Jefferson was opened to the public 132 times, the opening having taken place Aug. 9. Standard attractions presented were *Rose Stahl*, A Gentleman from Mississippi, *The Traveling Salesman*, *The Third Degree*, *The Merry Widow*, *Mar Hobson*, *Three Twins*, *Sons of a Hand*, *The Servant in the House*, *The Alaskan*, *Polly of the Circus*, *The Candy Shop*, *The Climax*, *The Commanding Officer*, *The Right of Way*, *A Stubborn Cinderella*, *The Golden Girl*, *They Loved a Lassie*, *Fifty Miles from Boston*, *Forty-five Minutes from Broadway*, *Paid in Full*, *Conscience Crawley*, *Beverly of Grantville*, *Oliver Twist*, *The Soul Kiss*, *St. Elmo*, *The Winning Miss Brown* of Harvard, *The Girl from Rector's*, *Norman Hackett*, *The Time*, *The Place* and *The Girl*, etc. Business was good for the majority of good attractions, but at times the bookings were so arranged that the house was either open too many nights in succession or closed for an unreasonable period.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): The Third Degree 10; Billie Burke in *Lore Watchers* 20.—**AUDITORIUM** (Harry G. Sommers): Minneapolis Symphony Orchestra gave an excellent programme 3 to small house. Edwin A. Reikins Yiddish co. 11 appeared in only a few theatregoers. A good vaudeville bill from the Orpheum Circuit was offered 10-21. Seven strong acts were given, including Redpath's Napanee, Ooke and Rother, Williams and Gordon, Swain's Cockatoos, La Crandall, and Van Avery; business good.—**INDIANA** (Thomas Moss): Indiana Theatre Stock co. in *The Last Trail* 14. The Little Minister 15-21; continue to draw well. Season which opened Sept. 4, closes with this week's bill, when Director Otis B. Thayer will take the entire co. to Moline, Ill., where they have been engaged to play throughout the summer. They will return to the Indiana here next Fall for another season. The house will remain dark during the Summer.

HUNTINGTON.—THEATRE (R. E. Rosebrough): Rosar Mason co. 10-21 in the following repertoire: *The Princess of Patches*, *Shadows of the Great City*, *The Young Widow*, *Michael Strogon*, *A Good Fellow*, *Younger Brothers*, or *The Mysterious Mr. Raffles*; co. has played to crowded houses and gave excellent satisfaction. This attraction closes the theatrical season. The management will run moving pictures for the remainder of the Summer.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall): Otto Meyer Viola Recital April 29; to capacity. The Servant in the House 2; excellent, to fair house. Elmy's Band 9; excellent; very light house. The Goddess of Liberty 11; pleased very large house. Jolly Girls Burlesquers 13; house packed.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): The Goddess of Liberty 11 pleased a fair audience, and closed the season here. Jolly Girls Burlesquers 14 to good business. Polly

BIJOU B'way & 30th St. Tel. 1330 Mad. Sq. Evgs. 8:20
Mats. Wed. and Sat. 7:20

THE MESSRS. SHUBERT ANNOUNCE

LAST WEEK

Cyril Scott
—AS—

THE LOTTERY MAN

Low Fields: **HERALD SQUARE** B'way
Tel. 5118 Bryant. Evgs. 8:15
Mats. Wed. and Saturday, 7:15
Wed. Mat. Best Seats \$1.50

LEW FIELDS PRESENTS

Marie Dressler
In a Musical Comedy entitled

Tillie's Nightmare

Extra Matinee Decoration Day.

LYRIC 420 St. W. of B'way. Evgs. 8:15
Tel. 5118 Bryant. Mats. Wed. & Sat. Wed. Mat. best seats. \$1.50
The WM. A. BRADY (Lim.)
ALL-STAR PRODUCTION OF

Jim The Penman

Wilton Lackaye, Theodore Roberts, Florence Roberts, Jeffery Lewis, Thurlow Bergen, Frederick Paulding, John Mason, Arthur Forrest, Marguerite Clark, Grace Roala, E. Glendinning, Louis Masseu

Extra Matinee Decoration Day.

HACKETT Thea. 43d. W. of Broadway. Tel. 44 Bryant. Evgs. 8:15
Mats. Thursday and Saturday 7:15.
Thurs. Mat. Best Seats \$1.50.

Extra Matinee Decoration Day

THE MESSRS. SHUBERT ANNOUNCE

THE CITY
SEVENTH MONTH

Clyde Fitch's Greatest Play

of the Circus 15 pleased poor business. Imperial Musical Stock co. opened week-end 19 to crowded house with *It's All on the Quiet*.

MUNCIE.—WYSON GRAND OPERA HOUSE (H. B. Wyson): Third Degree 14, matinee; fair house; night, good house; very fine; audience well pleased.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Milgorth): Dark 10-21.—**ITEMS:** Stage Manager M. M. Kichella will take his collection of curios to the Summer park at Clear Lake this season as an attraction at that resort. The writer and family were entertained at a box party given by Manager E. O. Filkins and wife at the engagement of the Richards and Pringle Minstrels 9.—Sound's Specialty co. and Ladies' Orchestra will be the opening attraction 29 at the Union Park in Dubuque. This attraction will be followed by a Summer engagement of the regular stock co.—Announcement is made of the engagement of John L. Shipley, press agent of the Princess Theatre and Minnie correspondent in Des Moines to Bertha Van Norman, the ingenuis with the Princess Stock co. the past season. The wedding is to occur in June.—Manager Hyatt, of the Armory Opera House at Webster City, will turn his house into a moving picture theatre the present Summer season.—The "Opera House Reporter" is to be continued by James H. Cox and co. at Batherville and a new outfit has been ordered to replace the one destroyed by fire March 4. Will H. Bruno will continue as editor.—Announcement is made that Mabel Brownell, who has been playing a leading role in the Western Great Divide co., will be starred by Henry Miller in a new play by Henri Bernstein.—Charles McCoom, formerly manager for the Shuberts of the Auditorium at Des Moines, will manage one of Savage's Madams X co. next season.—A big local battle is on at Minneapolis between Grace Hayward and her former husband, Dick Ferris, over the copyright and right to produce *Grandstar*. Miss Hayward claiming she is the author and the owner of the sole acting rights of the play.—The Lattimore and Leigh Stock co. will open its Summer engagement at the Alhambra in Des Moines 24. Luella Meroy will be the leading woman and the Orpheum orchestra will furnish the music for the season.—Fred Buchanan opens his Ingersoll Park, the leading Summer park of Iowa, at Des Moines, June 6.

WATERLOO.

WATERLOO.—THE WATERLOO (A. J. Busby): The Merry Widow 10; pleased full house. Miss Nobody from Starland 17.—**ITEMS:** Work on the new Orpheum is progressing nicely. The new house at Cedar Falls is nearing completion and will open June 20, with *Mar Hobson* in *The Rejuvenation* of Aunt Mary.

FORT MADISON.—BRINGER O R A N D (W. Bringer): The Lion and the Mouse 3; good

LYOEUM 40th St. near B'way. Evgs. 8:15
Mats. Thurs. and Sat. at 2:15.
DANIEL FROHMAN Manager

LAST WEEK

DANIEL FROHMAN Presents
Charles Cherry

In a New Melodramatic Comedy

"THE SPITFIRE"
By EDWARD PEPLER
Cast includes: Ruth Mayella, Rose Rand, Oss Waldron, R. J. Ratcliffe, C. D. Bennett, Lillian Foster, Daniel O'Leary, Hayward Glass, etc.

GAITY Theatre, 40th St. and B'way. Evgs. 8:15 sharp. Mats. Wed. and Sat. 2:15
COHAN & HARRIS present

EASON

OLD

SUCCESS

WITH'S

— THE —

FORTUNE HUNTER
with JOHN BARRYMORE

NEW YORK Theatre, B'way, 40th St. Evgs. 8:15; Mats. Wed. and Sat. 2:15.
Special Wednesday Mats. 2c. to \$1.50

LAST WEEK

JOS. M. GAITES Presents

3 TWINS

With CLIFTON CRAWFORD and
Original Cast.
Most Fascinating of All Musical
Comedies.

co., to fair house. The Elks gave the musical comedy, *Caroline Candi*, under the direction of Frederic E. Howe Amusement co., 11, 13 to full houses. The Red Mill June 5.

PERRY.—OPERA HOUSE (A. W. Walton): Flora De Voss Stock co. closed a successful week 14. Trossendale Stock began a week's engagement 16, to a good house.

FORT DODGE.—ARMORY (Wm. P. Dermer): Minneapolis Symphony Orchestra 15, afternoon and night; to capacity house.

KANSAS.

TOPEKA.—OPERA HOUSE (Ray Crawford): William Collier 13. High School Sub-Senior Dramatic Society (local) 20. Margaret Anglin 30. Mrs. Fiske June 6.—**MAJESTIC** (Jack F. Traut, acting mgr.): North Brothers Stock co. in *A Corner in Coffee* 9-10 proved one of the best offerings of the season. Harry Keenan, the new leading man, made his first appearance with the co. and scored. His work as Elijah Tiltson was excellent. Genevieve Russell's Constance Livingstone was artistic. Roy B. Hilliard as Jim Johnston, the part originally played by Jim Murphy, gave an admirable performance, and Clyde Calhoun was much to advantage as Bertram Livingstone. The minor parts were well taken by Frank O. Carter, Robert Blacklock, Albert Ferguson, Ruth Robinson, and Gertrude Stone. Capacity. At the Old Cross Roads 10-21.

HUTCHINSON.—HOME (W. A. Lee): The Alaskan 14; good business and very fine co.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen): Billy, the Boy Artist, 28-30.—**ITEM:** The management of this house decided to reopen it for a limited season, as there were urgent requests for dates.

BELLEVILLE.—OPERA HOUSE (W. J. Clift): William Lawrence in *My Boy Bob* and Uncle Dave Holcomb 17; good business. Lester A. Davis in *The Fool* 23. Billy, the Boy Artist, 28.

BRUNSWICK.—TOWN HALL (H. J. Given): Billy, the Boy Artist, April 23. G. A. B. Memorial Lecture (local) 25.

MARYLAND.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Katherine Kavanagh 13, 14; fair business and performance.—**ITEM:** Manager Falkner left here 16 for Ocean Grove, N. J., where he will open the Casino Theatre for the Summer. His son will manage this end.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Madame Blinchart in *Man and Wife* 10.—**ITEM:** W. H. Barwald will close his engagement with the Bijou Stock co., Pawtucket, R. I., 23.—Marie C. Simmons, who is not in good health at present, will go to the mountains for a rest.—Harmon MacGranger has joined the Tuck Theatre Stock co., Buffalo, N. Y., and has secured a great personal success with the patrons.—Gertrude Dion Magill has joined the Fall Stock, Worcester, Mass.—George Hayward and co. presented *The Little Girl* at the Bijou 13-14, with much success. Mr. Harcourt being very good in the leading part.—John P. Wild, who was formerly connected with the Canto Theatre, made his reappearance after an absence of several years at the Canto 10-21 and presented in a very interesting manner, his travel talk on Ireland and scored a big personal hit.—The new theatre now being constructed at the corner of Third and Bedford Streets will be known as the Palace.—Charlie Hixes, of the Barnum and Bailey Circus, was in town 10-18.—W. E. Bradford, J. J. Mowsey and E. S. Stafford have returned to New York after a sailing trip to Tiverton, N. I.—Manager Charles A. Goettler and his brother, Alphonse Goettler, are expected to arrive at Stone Bridge, N. I., in a few days on their annual sailing trip.—A large addition has been made to Breezy

Knox Camp, two large rooms and a new piazza having been just added. As a large number of professionals are expected this summer, the new addition will be most welcome. W. F. G. H.

WORCESTER.—THEATRE (J. F. Burke, mgr.): The Worcester Stock co. presented Thomas H. Wood's four-act comedy, Sunday, 10-21 to large and enthusiastic audiences, which liberally applauded the excellent work of the co. John Archer Crawford gave a very pleasing impersonation of the title role, especially in the emotional scenes. John Webster, the leading man, did not have as good a part as usual, but made the most of it. Grant Mitchell as Lively was excellent, as were George C. Staley, John Cumberland, Earle Hyder, and Charles Laife. Week of 23, Mrs. Leaningwell's Booth.—POLLY (J. C. O'Rourke, mgr.): The Polly Stock co. under direction of Albert Lando, made a hit 10-21 in Clyde Fitch's comedy, Girls, playing it very cleverly to capacity houses. The Comedy Chairman, 23-25.—FRANKLIN SQUARE (J. C. Mack, mgr.): The Wolcott-Holmes pictures drew excellent business 10-18.—ITEM: Season at this house closed 18, and Manager J. A. Mack will return to his home in New York.

NORTHAMPTON.—ACADEMY (B. L. Potter): With the exception of moving pictures and occasional college and amateur performances, the season practically has been over for some weeks, but the regular closing of the house does not come until after the Smith College Senior Dramatics, June 9-11. The Coburn Players will give Electra at Allen Field under auspices of the Smith College Choir 9-11.—STUDENTS' BUILDING: An interesting, although informal, presentation of Alcibiades was given by the Greek Club of Smith College 17. Each member of the cast translated her own part, and the chorus, which in the original consists of male citizens and counselors, was done by maidens.

LAWRENCE.—OPERA HOUSE (John B. Oldfield): Low's vaudeville and pictures closed a week of fair business 15. This closes the worst season the house has ever had.—OCEANIC (John F. Adams): The Russell Brothers headed the closing bill of the season 10-21 to good houses. The season at this house has been very good.

MICHIGAN.

GRAND RAPIDS.—POWERS (Mrs. L. B. Billman): The Third Degree 15, 14; excellent, to good business. Margaret Anglin in The Awakening of Helena Ritchie 21. The Milwaukee German Theatre co. in Der Fackvogel 22, 23. Billie Burke in Mrs. Dot 25.—MAJESTIC (Orin Staley): Catherine Coustine Stock co. in The Little Minister 15-21; as usual delighted large houses. Moths 22-23. E. D. Price, who has been managing A Fool There Was co., has arrived, and will look after the business end of the Coustine co.—TRIPLE (E. F. Church): Excellent vaudeville under independent booking.

ALPENA.—MALTZ OPERA HOUSE (Al. MacGregor): The Lion and the Mouse 14; to small, but appreciative, audience; best play and act seen here this season; the work of Carolyn Roberts, Walter Edwards and Charles D. Pitt very good.—ITEMS: Henry B. Harris's co. of The Lion and the Mouse closed their season here 14.—Manager Leo B. Bailey reports fine business for the season.—Walter Edwards left on the night boat 14 for Detroit. He will stop at Lansing Mich., to pay his mother a visit, then he will continue on to New York. The other members of the co. left 10, going right through to New York.

FLINT.—STONE'S (Albert C. Pegg): Buster Brown 5; to good house and pleased. The Jolly Girl 9; very good attraction and business; to a good house.—Hessie in Anti-Matrimony 11; fine attraction and good business. Opening 10 and remainder of the week, except 11, Cook's Stock co. in Sappho; good business and pleasing.—GARRICK: People's Stock co. for an indefinite period, with a change of programme each week. Opening 9 with Dorothy Vernon of Haddon Hall; very good and doing fine business.

ADRIAN.—CROWELL OPERA HOUSE (C. D. Hardy): Goddess of Liberty 9, with a large co., gave a splendid and enjoyable performance to a packed house. Jolly Girl Burlesquers 11, to crowded house and gave a very good performance. Third Degree 24.—ITEM: George W. Parsons, of The Goddess of Liberty co., an old Adrian boy, was accorded a fine reception and very generous applause.

CADILLAC.—THEATRE (Tom Kress): Orpheum Stock co. in Russian Slaves 16. A Girl of the South 17; both performances pleased good business. Polly of the Circus 18 to fair business; very good attraction. Orpheum Stock co. finish balance of week 19-21 in repertoire. Ad Wolcott-Holmes with Joe Galligan, which event closes the season 26.

COLUMBIAN.—TIBBETTS OPERA HOUSE (John A. Jackson): Fowell and Cowell's Musical Comedy co. 2; best stock attractions ever seen here. The Minister's Son 18; by Price and Butler co.; creditable performance. Vaudeville and pictures 21. Grace Hayward's version of St. Elmo 30 by the George Amusement co.

BATTLE CREEK.—POST (E. B. Smith): John A. Himmelfarb's Imperial Stock co. 15-24, presented For His Sister's Honor, King of the Desert, The Great Devereaux Case, Hello, Bill! Queen of the White Slaves, The Wall Street Detective, Tracked Around the World, The Runaway Match, and Theima; fair houses.

KALAMAZOO.—FULLER (W. J. Donnelly): The Third Degree 12 drew fair sized audience. Margaret Anglin in The Awakening of Helena Ritchie 20. Billie Burke in Mrs. Dot 27.

BIG RAPIDS.—COLONIAL (Bartlett Doe): The Orpheum Stock co. 9-14; poor attraction and business. Polly of the Circus 17; delighted a large and appreciative audience.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): St. Elmo 8; fair co. to good house. O. T. C. 9; fair patronage. Sunny South 27. Robert Mantell 28.

IRON MOUNTAIN.—BUNDLES OPERA HOUSE (A. J. Randall): The Girl That's All the Candy 18 cancelled.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): Polly of the Circus 12 pleased fair house.

MINNESOTA.

CROOKSTON.—OPERA HOUSE: This new theatre is expected to open on Oct. 1, and will be first-class and thoroughly up-to-date in every respect; seating capacity about 600; cost of construction and equipment \$35,000, exclusive of site. The money was raised by local citizens through the Commercial Club, and J. A. Van Wie and Theodore J. Hays of Minneapolis, were the successful bidders for the construction.

FAIRBULT.—OPERA HOUSE (Kaiser

and Dippie): Vaudeville and moving pictures 10-17; to fair business.

WINONA.—OPERA HOUSE (O. F. Burlingame): Ma's New Husband 15 pleased a good house.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Phille): William Collier in A Lucky Star 17.—ITEM: C. U. Phille; Vernon, the hypnotist, 14-14 pleased a fair business. The Latimer-Lough Stock co. 18-21.—AUDITORIUM: Don Phillipini and Concert Band 18-18.—ITEM: C. U. Phille, of the Crawford, Phille and Schuring Circuit, has returned from New York with the news that this circuit has joined the National Theatre Owners' Association, recently organized. His circuit operates from Nebraska to Texas.

MISSISSIPPI.

GULFPORT.—OPERA HOUSE (E. B. Lang): The Girl from the West 2 (house talent), bought for local band, under direction of Fred K. Hoffman; pleasing performance and large audience well satisfied.

MONTANA.

BUTTE.—BROADWAY (James K. Hamlet): St. Elmo 15. The Gingerbread Man 20. David Higgins 23. Prince of To-night 29, 30. The Chief June 9. Grace George 11. Henrietta Crossman 17. Richards and Pringle's Minstrels 19.—FAMIEV (G. N. Crawford): This week (15-21) closes the season, with Sappho as the play. The Harry Cornell co. have played to full houses almost without an exception since their opening and will go on the road at once in repertoire, under Uncle Dick Sattus, who has been and is sole proprietor. This will be Head co. No. 5 that Mr. Sutton is exploiting and will no doubt do the same excellent business the other four are constantly and consistently doing. The season will be entirely changed before opening, Oct. 15.

HELENA.—THEATRE (George A. Miner): The Sharkey Opera co. 1-7 played to packed houses. Otis Skinner in Your Humble Servant 11 pleased capacity house immensely. St. Elmo 17. Gingerbread Man 21. David Higgins in His Last Dollar 27. Prince of To-night 30. For June: The Third 9. Grace George in A Woman's Way 10. Henrietta Crossman 19.

NEBRASKA.

NORFOLK.—AUDITORIUM (M. W. Jencks): The Kennedy Stock 14 in When We Were Twenty-one; pleased fair house.—ITEM: This co. has been engaged by a six-town circuit, comprising Norfolk, Wayne, Tekamah, Neligh, Elgin, and Madison. For weeks, playing one night a week at each point.

LINCOLN.—OLIVER (F. C. Lehman): The Adventures of Urala 9-15; fair, to good houses. William Collier in A Lucky Star 14; good, to good houses. His House in Order 18-21.—LYRIC (L. M. Gorman): Browns of Harvard 9-14; good, to good houses. 18-21.—ITEM: B. 23-25.—ORPHEUM (H. E. Billings): Fannie Rice 9-14; good, to capacity. Dark 16 and all Summer. FORREST W. TEBBETS.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Whitehead Strasse co. 18-18 pleased fair business with His Sister's Sin, St. Elmo, and A Cowboy Millionaire.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): The theatrical season of 1909-1910 closed with The Servant in the House, yet there remains to be seen popular attractions of local color. The Imperial Minstrels of Riverside, N. J., appeared 12, and were well received by audience principally composed of friends from the surrounding towns. Billy Stecher, the well-known Burlington County politician, who handled the "bones," was accorded a warm reception. His song, "Down Where the Watermelon Grows," scoring a big hit. John MacDonald sang "When You and I Were Young, Maggie," in his usual pleasing manner, while the song number, "Let Me Dream of Dreamland," by Arthur Stecher, drew forth rounds of applause. "Longing for Tomorrow," by Arthur Stecher, and "The River Nile," sung by A. Breting, were finely rendered. A feature of the performance was the excellent chorus work of the co. Before an assemblage of society folk that filled the Auditorium the Delanco Choral Society made their first appearance in this city 16, presenting that romantic comedy opera, The Mocking Bird, for which Sydney Rosenfeld is responsible for the book and lyrics, and A. Baldwin Sloane the music. Every member of the cast was given an enthusiastic reception, the most notable being Marion Heber who was seen in the role of Yvette Miller. Helen Briggs made a charming Countess, and sang in excellent voice. Howard F. Story was particularly adapted to the role of Don Anselmo de Mendes, both as to voice and stage presence. Marion de Lorme was well taken by Lois V. E. Calvert. C. Gaunt Holmes of this city, who has made distinct hits in other productions, sang in fine voice, winning fresh laurels as Maxine Grandure. J. E. Smith, Jr., was capably cast as General Aubrey, as was Edwin W. Powell as Eugene de Lorme, and Harry Rianhard in the character of Jean Le Farre. Others deserving of especial mention for good work are: Raymond Hawley, Daisy Reed, Florence Rose, Ida Roddick, Edith France, and Edith Tepie. The singing of the well drilled chorus was especially fine, their admirable work was greeted by well merited applause. The orchestra, under the direction of John H. Briggs, costumes and scenic effects were an important factor in the success of the production, making it the best and best performance seen in this city. Vanderville (local) 28.—ITEMS: The rendition of The Mocking Bird, by the Delanco Choral Society, was by special arrangement with A. W. Tams and Co., of New York City, and by permission of the authors and publishers of the opera.—H. O. Richmond, an old-time actor, was greeting friends in town 16.—The University of Pennsylvania Orchestra, under the leadership of Dr. J. L. Edwards, won warm praise for the musical programme offered at the Auditorium 15. Dr. Edwards is well known as a composer of music, his latest efforts, "Tell It to Me" and "The River Nile," were song numbers that scored heavily at the performance given by the Imperial Minstrels.—Roy Lanning, the popular clerk of the Auditorium Hotel, and his wife are receiving from their numerous friends congratulations on the arrival of a baby girl.—James Barton (Le Barre) has just closed a successful engagement at Annapolis, Md., and is again in town.—Arthur Fryer, of the celebrated band of that name, and Simona Mantus came to town 16, and accompanied by a party of congenial spirits spent

WEDGWOOD NOWELL

Euclid Avenue Garden Theatre, Cleveland, Ohio. (Spring and Summer, 1910.)
AT LIBERTY for Next Season.

JANET PRIEST

THE VEST-POCKET COMEDIENNE

Willing to Work this Summer.

Address Mirror.

ESTHER RUJARO

LEADS. ENGAGED.

AT LIBERTY Summer and Season 1910-11. Stock or Production. Address DRAMATIC MIRROR, New York

CHARLOTTE WALKER

The Dorilton, 171 W. 71st St., New York

GEORGE ALISON

ENGAGED.

Address The Players.

ANITA ARLISS

PRIMA DONNA

Management A. G. DELAMATER

1416 Broadway, New York

EDWIN H. CURTIS

STAGE DIRECTOR

COLUMBIA PLAYERS

Columbia Theatre, Washington, D. C.

DeForest F. Dawley

LEADING MAN

INVITES OFFERS FOR SUMMER STOCK

Address MIRROR Office.

LOUISE DRESSER

Management CHARLES FROHMAN

MRS. FISKE

UNDER HARRISON GREY FISKE'S DIRECTION
12 West Fortieth Street, New York

EDWARD HUME

COMEDIAN

AT LIBERTY

Address Actors' Society, New York City.

WILLIAM INGERSOLL

Address care MIRROR Office.

Thais Magrane

ENGAGED

Management Frederic Thompson

HENRY MILLER

Offices: Cambridge Building, Fifth Ave. (33d St.), New York City

PRIESTLY MORRISON

Address DRAMATIC MIRROR



HUNTER BALTIMORE RYE

EXHILARATES THE SPIRIT
AND RESTORES THE TONE
OF LAMQUID NATURE

Sold at all first-class cafes and by jobbers
WM. LANAHAN & SON, Baltimore, Md.

Before Going on the Road

Inspect the Fireproof Buildings of
**THE MANHATTAN
STORAGE AND WAREHOUSE CO.**
Lexington Avenue and 43d Street
Seventh Avenue and 53d Street
Telephone
4893 Murray Hill and 1793 Columbus

and convince yourself of their absolute security for the
safe keeping of

Theatrical Wardrobes

Trunks stored in Specialty Constructed Vaults
at 50 cents per month.

Called for and delivered in Company's own wagons
Safe Deposit Boxes at lowest current rates.

ADRIAN ISKIN, Jr., Treas. LAWRENCE WELLS, Pres.

the day on the historic Delaware fishing for the
bathhouse shed.—Edward Carmichael, one of the
star comedians with the Burlington Burnt Cork
Minstrels, carries around a badly lacerated face,
the result of an accident at his place of em-
ployment.—La Mar, the well-known cartoonist,
is an attraction billed for an early date at the
First Baptist Church, this city.—John Mac-
Donald, of the Imperial Minstrels, was given a
warm welcome on his appearance in spotlight
solo at the Auditorium 14.—Mr. and Mrs. W.
Edward Ridgway, Charles L. Pennington, John
H. Miller, Jr., and Walter L. Sharr, of this
city, were in the cast of the Mocking Bird on
its presentation at the Auditorium 16.

TRENTON.—TAYLOR OPERA HOUSE: The second week of Louis Leon Hall's Stock co. commenced 18-21 with increased patronage, every seat on the first floor being sold. The play was When We Were Twenty-one, given in a most gratifying manner, not only in the work of the co., but the manner in which the play was staged. Mr. Hall as Dick won much applause and deservedly. Catherine Tower was a very sweet Phyllis. She is winning a strong place with her audience. Gordon Mendelssohn was very effective. The other members of the co. were all cast well. Mr. Hall had pretty hard luck for his first two weeks. Barnum's Circus for the 1st and Buffalo Bill's Wild West the 16th.

RED BANK.—LYCEUM (Fred Frick): Vanderville and motion pictures 18-21 to good business and pleased.

GEORGE

LYDECKER

Address 200 W. 40th Street, New York City

NEW YORK.

ALBANY.—HARMANUS BLEESOCKER HALL (J. Gilbert Gordon, res. mgr.): The Bert Lynde Stock co. are now in their fourth month, and business continues phenomenal; capacity audiences attending each week 18-21. When The College Widow was admirably presented. Mr. Lynde and Miss Hanson in lead roles were seen to good advantage. Other members of the cast winning favor for good work were: Elizabeth Ross, Ives Buck, Mark Fenton, Frank Spivester, and Frank Dean. Week 23-25, The Lion and the Mouse.—PROCTOR'S (Howard Graham, res. mgr.): Vanderville and moving pictures served to fill the house 18-21.—EMPIRE (James H. Rhodes, res. mgr.): The Star and Garter co. closed a highly prosperous season at this house 18-21; the German comedians, Kites and Caddy, were chief attractions. Others on the excellent burlesque bill provided were: Murry Livingston and co., Ethel Kirk and the Holiday Girls. Mortimer Snow and co. are booked for two performances of The Climbers 21.—ALJERTIC (Small Delaney): Vanderville and pictures still prove a strong draw card.—ODD FELLOWS' HALL: The Mendelssohn Club of Albany, with Pearl Benedict and Florence Austin as assisting artists, gave a delightful concert 19 to packed house.—ITEMS: Oscar J. Perlin, the efficient and courteous treasurer of the Empire, assumes a position on the executive staff of Bannockburn Park. Toy for the summer.—Frank Krower, for several seasons assistant treasurer of Harmanus Bleesocker Hall, has been appointed resident manager of the New Theatre co. of Coburn, N. Y.—Will Amosell, a local amateur, appeared this week with the Lynde Stock co., at the Hall.—Paul Swan, a local artist, received an order for four paintings of Madame Nasimova in her prominent characters. GEORGE W. HERRICK.

ELMHURST.—LYCEUM (Lee Norton, bus. mgr.): The season at this house was brought to a fitting close 13 with David Wardell in The Music Master, capacity audiences at advanced prices. Mr. Wardell gave a delightful impersonation of Herr von Barwig. Janet Dunbar as a charming Helen Stanton, and Marie Bates an adequate Miss Houston. Others who contributed to the general excellence of the production were: Augusto Aramini, Francis Gailard, Bernhard Niemeier, Oscar Eagle, William Boag, George Wellington, Alfred Hudson, Tony Bevan, Thomas H. Wilson, Carlton Rivers, Thomas Gilbert, Maria Davis, Antonette Walker, Bertha Johnson, and Margery Taylor.—HOBICK'S (Henry Taylor): Wise Will Get It 13 and 14; large and delighted houses. Matthew's Minstrels 23-25. Manhattan Opera co. 30-Sept. 10.—ITEMS: General satisfaction greets the announcement of Manager Taylor, of Hobick's, that he has signed Carl Gustavson for the leading baritone roles at that house. Mr. Gustavson was leading baritone at Koric's two years ago, and established himself as a prime favorite. He sang the leading baritone roles with the Boston Grand Opera co. during the season just closed and returns to that organization, destined to sing Lawrence J. Anhalt, manager for David Wardell, was the guest of honor at a dinner given by the Beefsteak Club at the Pine Cliff Club 13. Mr. Anhalt was the first president of the organization, and a pleasant evening of reminiscences was passed.—The corner stone of the imposing Elmhurst Lyceum was laid 19, with imposing ceremonies, many well-known theatrical people being in attendance.—Josephine Laisle, the popular prima donna at Koric's two years ago, has been secured as an additional feature for the production of Matthew's Minstrels at that house 21-25.

ROCHESTER.—LYCEUM (M. E. Wolff): Chaney O'Connell in Haggard Robin was received by large and enthusiastic audiences. The play is picturesque in its story, and Mr. O'Connell sang with all his old time zest. David Wardell in The Music Master 19, 20. Cousin Kate 23-25.—COOK'S (F. G. Parry): A Woman's Way 18-21; Miss Houshield and her co. played to big houses. The entire co. was given splendid opportunities, which were well taken advantage of. East Lynne 23-25.—CORINTHIAN (H. G. Jacobs): The Golden Crock Extravaganza co. played to big business 18-21. The musical feature especially strong. An Italian sextette gave grand opera selections in an artistic manner. Queens of the Jardin de Paris 23-25.

SYRACUSE.—WITTING (John L. Kerr): Lillian Russell in The First Night amused good sized houses 13, 14. David Wardell in The Music Master to packed houses, with prices nearly doubled 18, 19. The demand for seats was so large that an extra matinee was given 17 to another big house. Chaney O'Connell 19. The Witting Stock in Mrs. Temple's Telegram 23-25. and Merely Mary Ann 26-28.—HARTABLE (B. Bastable): Elliott Dexter in The Prince Chap to medium attendance 18-21. New York Star co. (Yiddish) drew well 19, which closed the season at this house.—ITEMS: Lillian Russell and the principal members of her co. travel in the Pullman car Columbia.—Frederick Trussell, of the co., was entertained during his stay here. E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Matray): Montana 18 pleased good business. P. J. McGowan, Joe Harris, Russell Simpson all well cast and worthy of note. Fern Foster as Flo Harner unusually good. Weather rainy. Buster Brown 28.—ITEMS: Orpheum Stock co. failed to open 19 as billed; exact reason unknown as yet; members of co. not in city and opening rather doubtful.—The Elks' Band will give a series of open air concerts this summer in Public Square.—O. T. Robinson, of Robinson Opera co., was sued for royalties for Belle of New York by Tams. New York city: case not yet settled.

BINGHAMTON.—STONE OPERA HOUSE (O. S. Hathaway): David Wardell in The Music Master was enthusiastically greeted by overflowing house at advanced prices 12. The performance was flawless. The supporting co. was one of exceptional ability, including Marie Bates in the part of Miss Houston, and Janet Dunbar as Helen Stanton, Antonette Walker as Jenny, and Oscar Eagle as Henry Stanton. The latter is an old friend, having been a member of the Kemper Stock co. at the Stone in 1893. The Orpheum Choral Club, with Christine LeMay as star, successfully began its summer season the 18th in The Land of Sunshine. The production proved to be most enjoyable. The major portion of the credit was due to Miss LeMay, who personally evoked and arranged every feature of the production, and whose individual work was captivating. She is handsome, vivacious and dainty, with a dashing and a most engaging stage presence and a charming soprano voice. The story is built about the efforts of John W. Creighton, played by Robert Lee Clark, and Rose Sterling, the woman's candidate, enacted by Miss LeMay to "win out" in an election for the regency of The Land of Sunshine. Mr. Clark, without his usual farmer make-up, was

MAHLER BROS.

SIXTH AVENUE and 31st ST., NEW YORK

Professional Underwear House of America

TIMELY SPECIALS FOR MAY

Ladies' Pure Silk Thread Hose, made with double lisle soles and heels in all shades, including Black and White, at 89c. pair.

OUR MAKE-UP BOXES Special for this Sale 35c

Made from the very best oil, black camellia, having a tray with compartments for Cream, Pinks, Powders, Combs, Brushes, etc. Has double-action lock with two keys. Cannot be used through mail.

OUR COLD CREAM

Expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never becomes rancid in any climate. Put up in Pound Screw Top Tin Cans at 45c. Half Pounds at 25c.

SAMPLES OF CREAM SENT FREE

All Mail Orders must be accompanied by Money Order. None sent C. O. Demand for Catalogues.

SPECIAL DISCOUNTS ON QUANTITY ORDERS

SHOE DEPARTMENT

Fashion's Latest Spring Models made on our Famous Short Vamp Last, now ready. Send for Catalogue. To the Profession, closing their season, or those journeying in New York, we extend a cordial invitation to visit our establishment, where we have always made a special effort to cater to their wants.

MAHLER BROS., - 6th Ave. and 31st St., New York

OPERA CHAIRS

When contemplating the purchase of Opera Chairs, write to us for CATALOGS and PRICES. We can furnish you with chairs to equip either the small moving-picture house or the finest and most beautiful theatre.

Highest Quality Lowest Prices

AMERICAN SEATING CO.

Dept. U., 215 Wabash Ave., Chicago

NEW YORK BOSTON PHILADELPHIA



amusing in the role of O'Connell. Miss Dorothy Story made a most attractive Dolly Apple dancing gracefully. Little Lillian Wardell scores a personal hit by her clever and decidedly pleasing work as Little May. Martin J. Francy sings well. Other prominent roles are handled by John Shanahan, Clarence Freeman, William Burns, and Helen Demsey. Violet Glover 23-25.—ARMON (F. A. Keener): As all star stock co., under the management of Harry McCormick, will open an engagement 23. The co. is now being engaged in New York, and will be composed of the best talent that can be obtained. Mr. McCormick and the members of the co. will arrive in this city about 18, and the first rehearsal will be held 19. The opening will be Clyde Fitch's Girls, to be followed by such well-known successes as The Great Divide, The Lion and the Mouse, and Merely Mary Ann. These are only a few of the plays to be given. The management promises to put on the very best that money can procure. A scenery artist will begin work upon the new scenery at once.—ITEMS: O. S. Hathaway, of Middletown, the new owner of the Stone Opera House and of theatres at Middletown, Oneonta, Oswego, and Poughkeepsie, has joined the New National Theatre's Association.—O. S. Hathaway, owner of the Stone Opera House, is at his home in Middletown, where he is detained by the serious illness of his six-year-old son.

TROY.—RAND'S OPERA HOUSE: For the second week of the Mortimer Snow Stock co. Girls proved a strong attraction 18-20. This is the strongest co. Mr. Snow has had, and consists of William Campbell, Hugh Cameron, Graham W. Vasey, John Lyons, Ralph J. Herbert, William O'Neill, Edna von Lake, Leah Blair, Dorothy Lee, Bernice Beland, Arvella Arkell, Helen Campbell, and Mr. Snow. Chaney O'Connell in Haggard Robin 21. The Great Divide 23. During the summer season this house will be managed by the treasurer, William S. Canine.—PROCTOR'S (Guy Graves): A strong bill of Vanderville 18-21 gave satisfaction to the usual big house.—HIPPODROME (P. F. Clancy): School Days 18-21; a musical and comedy skit pleased splendid houses.

HOME.—LYRIC (Edward J. Gately): Amy Saffier and co. in The Girl Boy of Dixie, the Ramblers, Japanese melodrama; Adonis and dog, which were excellent, and Ethel Carpenter in musical act 12-14. "Allies in Wonderland," sung by Elizabeth B. Turner, Home, soprano; Elsie Davis, of Washington, D. C., contralto; John Barnes Welch, of New York, tenor, and Ronald Werrnath, of New York, baritone. 17. Billy H. Gladstone and co. in Let's Go to It. Mr. Professor Pratt and dogs, Rose Kemmer, song and acrobatic dance, and Olinore Corbin, American acrobatic, 18 and 19. Vanderville and pictures continue to draw crowded houses.

SARATOGA SPRING.—BROADWAY (John O. Grant): St. Rime 14; good co.; fair sized house. The Marriage of Kitty 18. Bagley Minstrels 23. Henry's Minstrels June 11.—PONTIAC (John O. Grant): A good bill 13-18, consisting of Marion and Dean, Margent Charles E. Meers, Frank Lefel and co., Bradley's Minstrels, Musical Lifford, Martin P. Reynolds, and Lillian Colson; pleased the usual fair houses.

OSWEGO.—RICHARDSON (Frederick Follett).—ITEMS: William F. Kane, for the past four years treasurer at the Richardson, has resigned, and Harry Rose, of this city, has been selected by Manager Follett to succeed him. Mr. Kane is succeeded as to his future plans. Reinford Rogers, the very efficient operator at

the Richardson, spent 15 at his home in Auburn, N. Y., the guest of his parents.

UTICA.—MAJESTIC (J. O. Brooks): Lillian Russell and excellent co. presented The First Night 11; pleased a large house; Miss Russell was seen to advantage; Dolly Bell was also a favorite with the audience. Majestic Stock co. in Are You a Mason? 9-14. The Great Divide 18-19 and 21. Chaney O'Connell in Haggard Robin 20.

PALMYRA.—OPERA HOUSE (H. L. Averill): Pictures and Kelly and Stevens, dancers, and Iva Davis, soloist; big business; excellent programme. Will Musical Comedies 18-21 in Sweet Sixteen. Two Old Cronies. Two Merry Widowers. Atlantic City. The Stock Girls; very good, to fair business. Pictures and Gay and Gay, dancers, featuring Hammerlitt pictures 23.

PENNY.—AUDITORIUM (Max Andrews): The Ferdinand Grahame Stock co. 9-14, presented The Stepson, The Runaway Wife, Two Orphans, The Peacemaker, Kathleen Mavourneen, and Midnight Marriage; good houses and S. R. O. 14; satisfied audience.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant): Lillian Russell in The First Night 12 to S. R. O. at advanced prices; the star had the support of a very competent cast. St. Rime 21. Buster Brown 20.

NEWBURGH.—ACADEMY (Fred M. Taylor): John Drew in Inconstant George 13 to good business and performance. Pictures 18-21 to good business; pleasing performance.

LOCKPORT.—HODGE OPERA HOUSE (C. W. Evans): Alabama Minstrels 19; very small house. Chaney O'Connell 18; closing performance to S. R. O. house.

LYONS.—MEMORIAL (Burt G. Ohmann): Pictures of Roosevelt in Africa 18 pleased good business; interesting pictures.

AUBURN.—NEW JEFFERSON (Bela Circuli Co.): David Wardell 18; closed house, to fair house.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters): John Forsell, Swedish baritone, 17; delighted good audience.

NORTH CAROLINA.

ASHEVILLE.—OPERA HOUSE (S. A. Schlem): In the Bishop's Carriage 13; excellent co., to good business.

NORTH DAKOTA.

BISMARCK.—BIJOU (E. H. L. Vesperman): O. B. Walker presented As You Like It 14; fair, to poor business.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): The Glee (pictures) continue to good business on Saturday afternoon. Ned Langens' Ova co. featuring Hugh Geraldine opened 17 for three nights. Owing to but few houses filling, the attraction did not draw as well as the performance merited. Pleading specialities were introduced by Marie Vaughn, the Chicago Newsboys' Trio, and Wagner and Rhodes Musical Garden.—ITEMS: The Norris and Howe Circus having failed to reach 14. Manager Clifford accepted at the Clifford all persons that had been put out by the circus.

LIMA.—FAUBOT (L. H. Cunningham): The

TAYLOR'S XX PROFESSIONAL

In selecting a trunk there is more to be considered than external appearance. Externally many a trunk compares favorably with a "Taylor." Internally—where lies the real and lasting work of a trunk—both the materials and the making fall short of the Taylor standard, a standard maintained for over fifty years. Lightness, strength and elegance—the cardinal features of the Taylor XX professional trunk. Write for catalogue.

CATAYLOR TRUNK WORKS
CHICAGO 47 E. Randolph St. NEW YORK 131 W. 38th St.

THE NEW DRAMATIC MIRROR

DATE-BOOK

SEASONS 1909-10-11

And Directory of Producing Managers, Agencies [Dramatic and Vaudeville], Etc.

PRICE BY MAIL 30 CENTS.

Orders filled promptly upon receipt

We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.

NOW IN PREPARATION
NEW BOOK FOR SEASON 1910-11-12

A limited number of pages for advertisements. Rates on application.

Address DATE-BOOK DEPT.,
121 West 43d Street, New York.

PHOTOS

Theatrical Reproductions, Enlargements, Motion Pictures, Phys. Automobiles, Horses, Photography in all its branches. Cabinet Size and Post Card Photos, \$2.50 per hundred. Samples and Catalogue for Stamp. Address
REPRO-PHOTO CO., 259 W. 42d St., New York

The Theatrical Lawyer

EDWARD J. ADER

Business and Domestic Troubles 100 La Salle St. Chicago, Ill.

STENOGRAPHY TYPEWRITING MIMEOGRAPHING

Theatrical Copying a Specialty
Best Work Lowest Rate

J. E. WASH, 1540 Broadway (corner 57th Street), N. Y.

Hall for Rehearsals

1999 Broadway, cor. 68th St., New York

PROFESSIONAL WOMAN'S LEAGUE

Stage Piano Reasonable
Telephone, 5168 Columbus

JOEL'S Phone 1890 Bryant. Rooms 50c nightly. Gentlemen's 60 room hotel, restaurant and cafe; 1000 seats; 200 W. 41st St., 1 min. west of B'way, within 3 min. 43d St., B'way. Headquarters genuine Chilean Con Carne, spaghetti, Italian style; Chilean Tamales; Welsh Barbecue; Chops; Pies; Kneeshies and Joel's famous Straight, Bone Marrow. Imported and Geo. Ebert's No. 1 Beer. "The place you can bring your wife or sister."

Furnished rooms to let, elegantly furnished rooms, hot and cold water. French table board, exquisite cuisine; specially recommended to theatrical people. A. Borsquay, Prop., 159 W. 44th St. (near leading thea.)

PLAYS

For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co. 759 Dearborn Street, CHICAGO, ILL.

Servant in the House drew two capacity houses and gave excellent satisfaction 14. The Third Degree 15 drew good house and pleased. ITEM: The Third Degree closed the season's attractions at the Faunt.—Rev. David H. Jones, of the Presbyterian Church, delivered the first of a series of six lectures on "The Servant in the House" 15, to an appreciative audience of 1,000. He described it as a remarkable play, worthy of every man and woman's time, to either see the attraction or read the book. It shows, through the character, Hanson, what a man could do in everyday life, if he set his soul upon it. His talk was very broad and interesting. —Lima. Chalk Society will give their annual May Festival at Memorial Hall to-morrow night.

BUCYRUS.—OPERA HOUSE (W. P. Gehrich): Killy's Band 12 pleased crowded house. Geneva Johnston's Bishop (moving pictures) illustrating The Passion Play, 30. High School Commencement 27. Memorial Services 30. ITEM: The above will, no doubt, close a very successful season. A larger number than usual of good attraction having been secured, and the average attendance has been very good.

LANCASTER.—CHERRY STREET THEATRE (L. J. Plak): The Girl of the Golden West 13 to a small, but enthusiastic audience; strong co.; nicely staged; Myrtle Tannhill was well received. Graceland 14 to fair sized and appreciative audience; well balanced co. (actual recalls). This closes a fair season. —MILLY (Fred M. Lamsade): Nancy Boyer Stock co. in The Belle of Richmond 11, 12, 13, 14, 15, 16, 17, to fair sized and pleased audiences; Miss Boyer is very clever in her parts, and is well supported; all the plays elaborately staged. Sweet Clover 18, 19, Polly Primrose 20, 21. A Secret Marriage 22, 23.

SANDUSKY.—THEATRE (V. O. Woodward): David, Raymond's Ladies' Minstrels, May Alexander, Frank and Della Williams, the Great Sylvester and Richards and Dumont will be the vaudeville attractions in addition to moving pictures 15-21. The Third Degree 22.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Oulhane's Comedians 10-23; arriving satisfactory business. County Fair and Pantomime June 3, 4, under auspices of Trinity Episcopal Church. High School Play 9.

ELYRIA.—THEATRE (H. A. Dykeman): What Happened to Jones 20 (local talent, assisted by De Witt Mett). The Third Degree 24. ITEM: Manager H. A. Dykeman was a hotly contested nomination for county sheriff.

GALION.—OPERA HOUSE: This house has been ordered to close by the P. I. Inspector, and as the expense of remodeling will be very heavy, it may not open next season.

DELPHOS.—SENIOR'S OPERA HOUSE (F. H. Stamp): High School Commencement 18. Moving pictures and lecture 20. Moving pictures 21.

PORTSMOUTH.—GRAND (F. G. Higley): The Mikado (home talent) 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

MANSFIELD.—OPERA HOUSE (Allbaugh and Doeright): The Servant in the House 10. Billie Burke in Mrs. Dot June 3.

FINDLAY.—MAJESTIC (C. L. Gilbert): The Third Degree 20.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Haselrig): The Rip Van Winkle co., 12; fair co. and house; big advance sale for Walter Damrosch's Orchestra 18.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking): The stock closed the summer season with Brewster's Millions to packed house for the benefit of the West Side Consumptive Hospital and the City Children's Playgrounds. It isn't often that a stock co. has the privilege of playing to a \$12,000 house, for that was the amount realized by the sale of tickets, and they seemed to feel the inspiration of that vast audience, and the large amount of money that the house represented, and they gave the best that was in them. Manager Docking deserves great credit for the brilliant success of the benefit, for it was his personal efforts and his directing of the committees that made it possible to raise such a large amount. The entire proceeds go to the hospital and playgrounds. S. Z. Poli, through the efforts of Manager Docking, furnished the co. the house and the services of the employees. Margaret Fields (her first appearance here) as Peggy Gray scored a well merited hit. Her playing of the part made her many friends, and was all that could be desired. She has a sweet face, a fine figure, a good stage presence and a good voice. Robert Wayne as Monty Brown was excellent, and he and Margaret Fields were accorded many curtain calls. Thaddeus Gray as Nipper Harrison, Robert Lee Allen as Subway Smith, Maud Atkinson as Mrs. Dan De Mille, Pearl Gray as Barbara Drew, and Helen G. Robinson as Janice Armstrong merit special mention. The others: Roy Johnson, Dan Lawlor, Al. C. Henderson, Frank Jordan, Barton Williams, Lawrence Barbour, John Rayold, Charles Newman, Harold Smith, Mari Francis, John Logan, Crosby Little, and Marie Allen. The play was excellently staged, most of the original scenery being used. Illustrated songs were sung by George B. Rockwell between the acts. The Squaw Man 23-28. —LYCOMING (C. L. Durban): The Rose Stock co. (Rose and Boddien) opened the third week of their engagement with The Next of Kin 18-19 to excellent business. Anna Cleveland as Paula Marsh made another hit and many new friends. She is a prime favorite here, receiving the "glad hand" whenever she appears. G. Swayne Gordon as Todhunter Chase was at his best. The part suits him to perfection, and he shared stellar honors with Miss Cleveland. William W. Blair as ex-Judge Cooley was excellent. Stanley Porter as James Marsh, John J. Power as Mr. Zachari, and Bertha Welby as Mrs. Parkes merit special mention. Bertha Whitney as Mrs. James Marsh and Sara Lewis as Mrs. Johnson pleased. The others: Frank Broder, Edward E. Hall, Arthur Morris, Emmett J. Dugan, John De Vor, Marshall Tompkins, Neil Smith, and Hazel Glasper. The staging of the play was excellent. Boys Will Be Boys 21. Men and Women 22-25. The Private Secretary 26-28. —ITEM: P. A. Barrett, who has just closed his season with The Lion and the Mouse co., has been engaged by Manager Boddien for the Rose Stock co. Mr. Barrett is a favorite here, and his many friends will be glad to see him back in town. Boys Will Be Boys 19. —The Dramatic Club of the Ladies' Auxiliary of St. Mary's Band gave the drama, A Girl in a Thousand, 10, in St. Mary's Hall to a packed house. The play was well given and everybody was pleased.

HARRISBURG.—MAJESTIC (N. C. Mirick, res. mgr.): The Lion and the Mouse co. opened for a summer season of stock productions of popular plays to fair business 9. The opening play was The Love Route, and it was well liked; the staging was good and the co. adequate. The co. is under the management of Prowell and Co., Inc., and it was the original intention to offer one play a week, but the plan has been changed to two, and second week was divided between Divorçons and St. Elmo. The change will undoubtedly produce better results in a pecuniary way. The co. includes Virginia Reeves, Miss Russell, Ketti De Beck, Lois Hammond, W. De F. Dawley, Eddie Burns, Edgar Lewis, J. H. Price, George R. Seigman, Kerwin Wilkinson, Hugh C. Swayne, Grace Tiedeh, Ward Mantice, H. J. Russell.

UNIONTOWN.—OPERA HOUSE (Fred Robbins): The dainty stars of repertoire, Keyes Sisters Stock co., headed by the happy-go-lucky comedian, Chester A. Keyes, and his winning sister, "Dot," open the summer stock season 23. Plays of the opening week are: Little Miss Nobody, A Broken Heart, and Lights of Frisco. All indications are that the season will be a decided success, as the Keyes Sisters Stock co. is well liked here. The co. consists of Helen Keyes, Dorathia Keyes, Mrs. Barton Keyes, Marie Ansell, Chester A. Keyes, Milton Byron, Karl Lanham, Miles Reed, W. H. Hartigan, Charles Kendall, Harry E. Remova, and Roy Foley, musical director. It is some time since these popular players have been in Uniontown, and no doubt their many friends will give them an enthusiastic welcome.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Plak): The Girl of the Golden West 13 to a small, but enthusiastic audience; strong co.; nicely staged; Myrtle Tannhill was well received. Graceland 14 to fair sized and appreciative audience; well balanced co. (actual recalls). This closes a fair season. —MILLY (Fred M. Lamsade): Nancy Boyer Stock co. in The Belle of Richmond 11, 12, 13, 14, 15, 16, 17, to fair sized and pleased audiences; Miss Boyer is very clever in her parts, and is well supported; all the plays elaborately staged. Sweet Clover 18, 19, Polly Primrose 20, 21. A Secret Marriage 22, 23.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Father Mathew's Temperance Society Minstrels (local) 16; good performance and business. This practically closes the season. —MAJESTIC (Fred M. Lamsade): When Kalebhood Was in Flower 10-21; well presented by the permanent Summer Stock co.

CONNELLVILLE.—SOISSON (Fred Robbins): Howell Keith Stock co., presenting Bapho, Lena Rivers, and The Girl of the Mountains, week of 18, to large house. Next week, St. Elmo, Monte Cristo, and Across the Desert.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Traveling Salesman 5; every member of co. an artist; audience delighted; large house. Hadley's moving pictures 17; excellent; large house. —THEATRE (Jay North): Vaudeville and pictures 10-21; attracting good house.

WASHINGTON.—NIXON (C. D. Miller): Pictures and vaudeville 13-14 drew good business.

RENOVO.—THEATRE (T. A. Slatery, res. mgr.): Graceland 12; excellent, to S. R. O.

SOUTH CAROLINA.

SPARTANBURG.—HARRIS (I. H. Greenwald): In the Bishop's Carriage 17 to large, well pleased audience.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks): Lorraine Keene co. 9-12; to poor business; plays: Brown from Missouri, The Girl of Eagle Ranch, Folecia, and At Pike's Peak. Richards and Pringle's Minstrels 13; pleased big business.

SIOUX FALLS.—NEW THEATRE (Fred Becher): Richards and Pringle's Minstrels 18; good co., to excellent business. Local 19. The Newlyweds 22. Otis Skinner presenting Your Humble Servant 23.

TENNESSEE.

BRISTOL.—HARMING OPERA HOUSE (C. M. Brown): The Pittsburgh Orchestra 13; capacity; delighted. Chimes of Normandy (amateur) 18 pleased good business.

TEXAS.

TERRELL.—UNDER CANVAS: The Harrison Theatre co. 9-21; presented Mr. Graham of New York, The Love of a Thief, Down on the Suwanee River, Story of the Hills, Play Without a Name, In the Days of Auld Lang Syne, and The Black Hawk Mines; capable co. and S. R. O. business. —TENNIS: This co., under name of the Chase-Lester co., had three weeks of capacity business here last year. The plays presented by this co. are all written by Manager Harrison and all gave perfect satisfaction.

VERMONT.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh): Billy, the Boy Artist, 14; fair, to good business. Call of the Wild 19 canceled. Young-Adams co. 23-28.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Three Trains 7; pleased capacity. The Benjamin Players in The Cowboy and the Lady 9-14; pleasing big houses every performance. Polly Primrose 16-21. —BIJOU (W. T. Kirby): Opening week 9-14, Jewell Kelly and co., Tom Ripley, McDonald Trio, and moving pictures; pleasing capacity. —COLONIAL (E. F. Lyons): Seven Youngsters, The Three Troadours, Gertrude Van Dyck, and pictures; to capacity, 9-14.

WASHINGTON.

HOQUIAM.—ARCADE GRAND (F. Faunt Le Roy): Vaudeville 8-11 pleased good business.

COSTUMES, ETC.

JACOB A. ANDREWS

24 Rand Store, 351 N. Clark St., Chicago, Ill.

Specialty of Full Dress Suits and Tuxedos.

LADIES' STREET & STAGE GOWNS

Large Stock Prince Albert and English Walking Suits

WIG

For Squabette, \$1.50; nice dark hair on imported setting foundation; other colors, \$2.00 each; by mail, 10c. more. G. KLIPPERT, Mr., 248 4th Ave., New York.

COSTUMES, ETC.

SUMMER STOCK COMPANIES

Productions Costumed With Care and Precision

SPECIAL PRICES

Van Horn & Son

PHILADELPHIA, PA.

The Original and Only Firm

Est. 1853

Just the Wig You Want

THE ARTISTIC KIND

THE SATISFACTORY KIND

Theatrical Work My Specialty

Guaranteed Make-up, None Better

Careful Attention Given to All Orders

Established 1877

CHAS. L. LIETZ

130 West 48th Street, New York

Eaves Costume Co.

Everything necessary for Professional or Amateur Productions for sale or Rental at Lowest Prices.

226 West 41st Street

Opposite New Amsterdam Theatre

Telephone, 3044 Bryant

PLÜCKER and AHRENS

Successors to CHARLES MEYER

Practical Wig Makers

Street Wigs and Toupees Artistically Made. Theatrical Work a Specialty

160 W. 48th St., New York. Phone, 4236 Bryant

Formerly 25 E. 20th St.

BYRNES and WALSH

Theatrical and Street Gowns, Costumes' Millinery and Corsets. Elegant Style and Perfect Fit at Very Moderate Prices. Orders Promptly Executed.

247 West 43d Street (near Broadway), New York

Tel. 2188 Bryant

FRANK HAYDEN COSTUMER

REMOVED TO

149 West 36th Street, New York

Tel. 1881. Murray Hill. Modern Gowns, Costumes for Sister and Girl Acts. Ankle and Short dresses on hand.

MRS. COHEN

629 6th Ave., 36th & 37th Sts., N. Y.

'PHONE 4676—MURRAY HILL

Some Very Fine Evening Gowns on Hand

Special Prices to the THEATRICAL Profession

JOS. HEMBERGER & CO.

MERCHANT TAILORS

14 West 20th St. First Floor

LATEST SPRING AND SUMMER IMPORTATIONS NOW READY

Dress Suits a Specialty

MILLER COSTUMER

136 N. 7th Street PHILADELPHIA

Second-Hand Dresses and Furs

323 State St. BARNETT Chicago

AT A SACRIFICE

Several exceptionally handsome Evening and Dinner Gowns and Wraps suitable for high-class Theatrical Wardrobes. SEE NAPTAL, 748 Ninth Ave.

ness. W. C. Dowland in Sherlock Holmes 12-15 pleased fair houses.

WEST VIRGINIA.

WESTON.—CAMDEN OPERA HOUSE (Whelan Edwards): This house has been leased to Guy F. Gregg for a term of five years. During the summer season Mr. Gregg will give the house a thorough renovation. It will be redecorated, boxes installed, new seats, scenery and carpets, gallery and lobby remodeled, seating capacity increased, everything will be done to make it a bright and comfortable playhouse.

FAIRMONT.—OPERA HOUSE (J. E. Powell): The Traveling Salesman, with Frank McIntyre, April 25; fair house; excellent production. The Smart Set 26; large house; pleasing performance. A Prince of Good Fellows (local) 12; small house. Season closed.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Marcus Helman): The Third Degree 11; interesting a fairly large audience; co. fair. Cy Warman in Picturesque Canada 13, 14; did not draw very largely. Miss Nobody from Starland 21. Henrietta Crossman 28.—ITEM: Very few more attractions this season. House will be open with motion pictures during summer season.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers): The Flirting Princess 12; S. R. O.; excellent performance; Knox Wilson and John W. Ransom were the chief fun producers, and the co. and choruses were fine. The Great Divide 17. Miss Nobody from Starland 19.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The Third Degree 10; house crowded. Oshkosh Playground Association Benefit Entertainment 13, 14 (local); good houses. Monte Cristo 15; two crowded houses. Miss Nobody from Starland 23.

DELOIT.—WILSON'S OPERA HOUSE (B. H. Wilson): The Flower of the Ranch 9 pleased fair house. The Learned Ladies 13; a farce, by local college girls, to big business. The Great Divide 18.

WAUSAU.—OPERA HOUSE (C. S. Ouse): Hunt-Griffin English Opera co. presented Martha 11; good co.; fair but appreciative audience. The Prize Winners (Lynn Twins) 13; good co. and business.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): The Girl That's All the Candy 14; good business; co. closed here. Ma's New Husband 18; good attraction; fair business.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Curtiss Comedy co. 9-14 in East Lynne and Camille; excellent, to big business the entire week. Mixed Pickles, same co., 16.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Lester A. Davis in The Fool 16, 17; opened to a fair house. The Climax opens 23-25.—ITEM: Carrie Baillie (local) appeared as Kitty Ives in the Kira Brown production of The Wife 11.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): Buster Brown 16; fair performance and business. Montana 20.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): San Francisco, Cal., 16-23.
ALMA, WO WOHNET DU (Co. A.; Adolf Phillips, mgr.): New York City, N. Y., 23-25.
ANGEL, MARGARET (Louis Netherstede, mgr.): Kansas City, Mo., 23-25. Toronto, Kan., 30. St. Joseph, Mo., 31. Lincoln, Neb., June 1. Omaha 2-4.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Pittsburgh, Pa., 23-25.
BROWN, KIRK (J. T. Macaulay, mgr.): Halifax, N. S., 16-23.
BURKE, BILLIE (Charles Frohman, mgr.): London, Ont., 24. Kalamazoo, Mich., 27.
CARTE (Charles Frohman, mgr.): New York City 25-June 4.
CITY, THE (The Shuberts, mgrs.): New York City, Dec. 21—Indefinite.
CLIMAX, THE (Joseph Weber, mgr.): New York City—Indefinite.
CROMAN, HENRIETTA (Maurice Campbell, mgr.): Racine, Wis., 26.
ERBSON, ROBERT (Henry B. Harris, mgr.): Boston, Mass., 12—Indefinite.
ELI AND JANE (Harry Green, mgr.): Stanley, Wis., 24. Withee 25. Rib Lake 30. Prentice 27. Arbor Vite 29. Tomahawk 30. Merrill 31.
FIRKE, MRS. (Harrison Grey Fiske, mgr.): St. Louis, Mo., 23-25.
FOX, THE (Lester A. Davis, prop.; C. H. Knapp, mgr.): Wilmington, Me., 24. Yinal Haven 25. Camden 26. Bucksport 27. Old Town 28. Waterville 30.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York City Sept. 4—Indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—Indefinite.
GEORGE, GRACE (Wm. A. Brady, mgr.): Portland, Ore., 23-25. Seattle, Wash., 30-June 4.
GO WEST, YOUNG WOMAN (Chicago, Ill., 16—Indefinite.
HODGE, WILLIAM (Lieber and Co., mgrs.): Boston, Mass., Jan. 8—Indefinite.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Washington, D. C., 23-25.
IS MATHYONY A PAULINE (David Belasco, mgr.): Chicago, Ill., May 9—Indefinite.

ELOCUTION, ACTING, ETC.

THOROUGH and PRACTICAL Stage Instruction

Ladies and gentlemen instructed in the principles of ACTING from the beginning to the highest perfection of the art, and prepared for the professional stage by

Edwin Gordon Lawrence

STUDIO, 404 CARNEGIE HALL

56th Street and 7th Avenue, New York

Mr. Lawrence has had over thirty years' experience as an actor and a teacher of dramatic art, and his latest book, "The Power of Speech," has been highly endorsed by Mrs. Minnie Maddern Fiske, Mr. Daniel Frohman, Mr. Kyrie Bellows, and other managers and actors of eminence.

Pupils given private instruction and their individual talent developed instead of being placed in classes and given merely general training.

Many of Mr. Lawrence's pupils now occupy important positions as actors and stage directors. Circulars on application. Telephone 2477 Columbia.

(Letter from Mr. Daniel Frohman.)
 New York, November 26, 1909.
 My Dear Mr. Lawrence:

I have read "The Power of Speech" with much interest. It is a work that would prove of value to most of our actors, especially among the large numbers of new recruits that are being drafted for the professional stage.

Yours very truly,
 DANIEL FROHMAN.

JIM THE PENMAN (Wm. A. Brady, mgr.): New York City May 10—Indefinite.

LULU'S HUSBANDS (The Shuberts, mgrs.): Chicago, Ill., May 23—Indefinite.

MILLER, HENRY (Klaw and Erlanger, mgrs.): New York City May 9—Indefinite.

OLCOTT, CHAUNCEY (Augustus Pittou, mgr.): New York City 23-25.

PERKINS, CHIC (Frank G. King, mgr.): Marshall, Minn., 25. Monticello 26, 27. Williams 28. Litchfield 30, 31. Benson June 1, 2. Morris 3. Herman 4.

PRINCE OF LIARS (Hill and Mackay, mgrs.): Winnipeg, Can., 23-25. Portage la Prairie 26. Brandon 27. Yorkton 28. Saskatoon 30. Edmonton 31. La Crosse June 1. Calgary 2-4.

QUALITY OF MEROY (Phillips, Wm., 24. Boyd 26. Cardot 27. Chetok 28.

ROBSON, MAY (L. S. Sire, mgr.): Salt Lake City, U., 26-28. Denver, Colo., 29-June 4.

ROYAL SLAVE (George H. Bubb, mgr.): Kenmare N. D., 24. Minot 25. Rugby 26. Grande 27. Devil's Lake 28. Langdon 30. Milton 31.

SCOTT, CYRIL (The Shuberts, mgrs.): New York City Dec. 6-May 23.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York City Nov. 10—Indefinite.

SKINNER, OTIS (Chas. Frohman, mgr.): Omaha, Neb., 25-28.

SPENDTHRIFT (Frederic Thompson, mgr.): New York City April 11—Indefinite.

SPITFIRE (Daniel Frohman, mgr.): New York City April 25-May 25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ST. ELIZABETH (Frederic Belasco, prop.; H. B. Pottery, mgr.): Salt Lake City, U., 23-25.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

... FOUNDED IN 1884 ...

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES

FRANKLIN H. SARGENT, President

DANIEL FROHMAN

AUGUSTUS THOMAS

JOHN DREW

BENJAMIN F. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

SCHOOL of ACTING

OF THE

Chicago Musical College

Now in its NEW HOME Facing the Lake Front Park

The finest building of its kind in the world. Valuation, \$1,000,000. A School of Practical Stage Training with all the advantages of a great Educational Institution

Containing
ZIEGFELD HALL

An Ideal Auditorium—offering unsurpassed facilities for rehearsals and public appearances of students. Available for a limited number of first-class bookings

J. H. GILMOUR

For the past twenty-five years one of the foremost actors of Shakespearean and modern roles and recently leading support with Viola Allen, Maude Adams, Julia Marlowe, Virginia Harned, etc., Personally Directs the School of Acting.

MARSHALL STEDMAN, Assistant Director

Founded 1887. 46th Season began Sept. 13
 346-7-9 Michigan Boulevard, Chicago. Dr. F. ZIEGFELD, Pres. Catalog Mailed Free.
 Note—Applications for the free and partial scholarships will be received until September 1st.

Alviene Dramatic School of Stage Arts, Inc.

CLAUDE M. ALVIENE, Director. Assisted by a Large Faculty of Eminent Instructors

GRAND OPERA HOUSE, 263 to 269 8th Ave., cor. 23d St., Entrance 269 8th Ave.

Spring and Summer Terms open April 4 and May 2, respectively.

Fall Courses begin September 14 and October 3.

PUBLIC PERFORMANCES

All Graduate Students are assured New York appearances and engagements.
 Special Courses in Theatrical Dressing, Largest School, Largest Faculty, Largest Rehearsal Stage in N.Y. Illustrated booklet, New Three Thousand Students Have Succeeded, mailed free upon application.

The National Conservatory of Dramatic Art, Elocution and Oratory

OPEN THE YEAR ROUND

UNDER THE DIRECTION OF

F. F. MACKAY

Special Attention Given to Courses for Teachers of Elocution and Physical Training

Summer School opens Tuesday, July 5th—Continues Six Weeks

ACTORS COACHED IN SPECIAL CHARACTERS AND ALL DIALECTS

Office Hours from 9 A. M. to 5 P. M.

SEND FOR PROSPECTUS

19-23 W. 44th ST. NEAR 9th AVE., NEW YORK, N. Y.

THE AMERICAN SCHOOL OF PLAYWRITING

Through its CIRCULATING LIBRARY, its students, AT ANY DISTANCE, may command the whole field of dramatic literature and be supplied with any published play.
 "The Analysis of Play Construction," by W. F. Price, author of "The Technique of the Drama." "Undoubtedly the most far-reaching work in the construction of the drama that has ever been written."—*Times Magazine*. Royal Octavo. Price, \$2.50 net, postpaid. Order through your dealer or direct.
 Circulars of School, Book and Circulating Library. Address
 W. F. PRICE, 1440 Broadway, New York City, N. Y.

TORRIANI SCHOOL OF SINGING

301-303 Carnegie Hall, New York

Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address

FERDINAND E. L. TORRIANI

PROFESSOR MASSIMI

Author of "MASTERPIECE ON VOICE CULTURE"—most successful for singers and speakers. Endorsed by many professionals
 126 West 129th Street, New York

BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—Indefinite.
 BIJOU (David B. Bullington, mgr.): Pawtucket, R. I., Nov. 8—Indefinite.

Mr. PARSON PRICE

Voice Culturer
 Singing and Speaking. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Gross Camp, Charlotte Williams, Frances Starr, E. H. Sothern, Laura Kerr, Doris Keane, Charlynn Mason. 55 West 25th Street, New York

Lamperli School of Singing

48 W. 5th St., New York
 Voice-building and correction of musical faults, training for grand or light opera, church or oratorio, and singing in every branch.
 WILHELMINE THYRIS HETZ, Director.

BIJOU THEATRE (Cora Fayton, mgr.): Brooklyn, N. Y., Oct. 13—Indefinite.
 BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.

We've Got a New Trunk

We're not going to spring it until next season, but it's too good to keep. We call it the BAL. "HANDY BIRD" trunk, and, judging from the way it has sold from the sample in our 43d St. Store, it fills a long-felt want. We are making it in 36 in. size for men and 40 in. for women, and the tray arrangement, length and width are the same as our regular XX trunks of those sizes. BUT it is only 18 in. high inside, just halfway between the regular trunk and the steamer, and it makes the lightest trunk to pack, move, handle and have around the room or dressing room one could wish for. Run in at 210 West 43d Street and look one over.

Send for Catalogue M. **WILLIAM BAL, Inc.** Builders of **BAL** Trunks
 210 West 43d St., New York City

BLAIR, EUGENIE: Philadelphia, Pa., March 28—Indefinite.
BLANDIN, O. (Stuart Lithgow, mgr.): Louisville, Ky.—Indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., 23—Indefinite.
BROADWAY STOCK: Oakland, Cal.—Indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 16—Indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
CALIFORNIA (Walter Smith, mgr.): Sacramento, Cal.—Indefinite.
COLUMBIA STOCK (Anthony E. Willis, mgr.): Newark, N. J., May 16—Indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 20—Indefinite.
COURTESY, CATHERINE: Grand Rapids, Mich., April 10—Indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.
CRITERION THEATRE (Kilmit and Gasolo, mgrs.): Chicago, Ill., Dec. 10—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.
FORBPAUGH (George Fish, mgr.): Cincinnati, O.—Indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—Indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 2—Indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.
GLASER, VAUGHAN: Detroit, Mich.—Indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 10—Indefinite.
GRAYCE, HELEN (N. Appell, mgr.): Schenectady, N. Y.—Indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 5—Indefinite.
HALLS ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—Indefinite.
HALLS ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—Indefinite.
HAYWARD, GRACE: Belvedere, Ill.—Indefinite.
HIMMELIN, YANKEE DOODLE STOCK (Geo. V. Haldenau, mgr.): Superior, Wis.—Indefinite.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—Indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—Indefinite.
HOLLAND, MILBRED (E. C. White, mgr.): Rochester, N. Y., April 11—Indefinite.
HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—Indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—Indefinite.
INDIANA, South Bend, Ind.—Indefinite.
KEENE, LORRAINE AND ASSOCIATE PLAYERS: Sioux City, Ia.—Indefinite.
KEITH (James K. Moore, mgr.): Portland, Me., April 16—Indefinite.
KEWIG STOCK: San Diego, Cal., March 20—Indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 8—Indefinite.
LOBOH STOCK: Salt Lake City, U.—Indefinite.
LYON, M. Toledo, O.—Indefinite.
MAGIC, LUCAS, N.Y.—Indefinite.
MAGNET, REET: Albany, N. Y.—Indefinite.
MAGNETIC STOCK: Utica, N. Y., 11—Indefinite.
MANHATTAN (G. Jack Parsons, mgr.): Delmar, O.—Indefinite.
MARTIN (Geo. R. Cochran, mgr.): Kansas City, Mo.—Indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Chicago, N. Y.—Indefinite.
NOLAN, BRADY ASSOCIATE PLAYERS: Detroit, Mich., April 10—Indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—Indefinite.
OAK HOUSE (H. Anderson, mgr.): St. John, N. B.—Indefinite.
ORPHNUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—Indefinite.
PARK OPERA HOUSE (John L. Olsson, mgr.): Erie, Pa., Jan. 8—Indefinite.
PAYSON (E. S. Lawrence, mgr.): Baltimore, Md., May 10—Indefinite.
PAYTON (Corne Payton, mgr.): Brooklyn, N. Y., Aug. 16—Indefinite.
PEOPLE'S THEATRE: Chicago, Ill.—Indefinite.
PLAYER PLAYERS: Tampa, Fla.—Indefinite.
POLA STOCK (S. E. Poll, mgr.): Worcester, Mass.—Indefinite.
POLA STOCK (S. E. Poll, mgr.): Springfield, Mass.—Indefinite.
POLA STOCK (S. E. Poll, mgr.): Wilkes-Barre, Pa.—Indefinite.
POWELL, BEULAH (Harry J. Jackson, mgr.): St. Louis, Mo., April 24—Indefinite.
PRESTON-BRICKBET: Ft. Wayne, Ind., Dec. 28—Indefinite.
PRINCE: Montreal, P. Q.—Indefinite.
PRINCE (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—Indefinite.
ROSE STOCK: Scranton, Pa., May 2—Indefinite.
SCHILLER PLAYERS: Norfolk, Va.—Indefinite.
SHERMAN: Rockford, Ill.—Indefinite.
SHILB: Spokane, Wash.—Indefinite.
SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—Indefinite.
STUBBS-WILSON PLAYERS: Olmstead Park, Columbus, O.—Indefinite.
THREADWELL-WHITNEY: Lansing, Mich.—Indefinite.
TURNER STOCK (George L. West, mgr.): Boise, Ida.—Indefinite.

VAN DYKE AND EATON (F. Mack, mgr.): Bay City, Mich., April 4—Indefinite.
VAN DYKE STOCK: Denver, Colo.—Indefinite.
VICTORIA THEATRE: Lafayette, Ind.—Indefinite.
WHITE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburgh, Pa., Jan. 23—Indefinite.
WILLIAMS AND STEVENS: Atlanta, Ga.—Indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo.—Indefinite.
WORCESTER THEATRE STOCK (J. G. Peede, mgr.): Worcester, Mass., May 2—Indefinite.
YANKEE DOODLE (Himmelman's): Superior, Wis., Nov. 23—Indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 20—Indefinite.
TRAVELING STOCK COMPANIES.
CHICAGO STOCK (Chas. H. Rosekam, mgr.): Sidney, Nova Scotia, 16-30, Halifax 21-June 11.
CUTTER STOCK (Wallace B. Cutter, mgr.): Sidney, G., May 6-June 4.
DE LACY, LEMGH (Monte Thompson, mgr.): Taunton, Mass., May 1-20.
EMPIRE STOCK (Empire Amusement Co., mgr.): Franklin, N. H., 23-25, Concord 26-28.
GRAHAM STOCK (Oscar Graham, mgr.): Ft. Scott, Kan., 16-28.
HALL STOCK: Waupaca, Wis., 23-28, Plover 30-June 4.
HICKMAN-BESSEY STOCK (W. A. White, mgr.): McAlester, Okla., 22-28.
HICKMAN-BESSEY STOCK (Harry G. Libou, mgr.): Ft. Smith, Ark., 22-June 4.
KLARK, GLADYS (J. E. Balfour, mgr.): Limestone, Me., 23-25.
LATIMORE-LEIGH STOCK (Western: Bert Leigh, mgr.): Sapulpa, Okla., 22-28, Muskogee 29-June 4.
LEWIS STOCK (W. H. Lewis, mgr.): Mt. Vernon, Ill., 23-28, West Frankfort 30-June 4.
MAHER, PHIL (Leslie E. Smith, mgr.): Mansfield, O., 23-28.
MANHATTAN STOCK (Walcott Russell, mgr.): Muncie, Ind., 23-28.
NEW THEATRE CO.: Chicago, Ill., 23-June 4.
PAYSON (E. H. Lawrence, mgr.): Baltimore, Md., May 1—Indefinite.
PRINCE OF POPULAR PLAYERS (John B. Price, mgr.): Salem, N. Y., 23-25, Ft. Edward 26-28, Whitehall 30-June 1, Port Henry 3-4.
RICHARDSON-LEWIS STOCK: La Jara, Colo., 24-26.
SPENCER THEATRE CO. (Harry Robins, mgr.): New York, N. Y., 23-28, Elmora 30-June 11.
TEMPER STOCK: Hawley, Pa., 23-28.
OPERA AND MUSICAL COMEDY.
ABARBARNELL, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—Indefinite.
ABORN ENGLISH GRAND OPERA (Milton and Sargent Aborn, mgrs.): Chicago, Ill., May 8—Indefinite.
ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11—Indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 9—Indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Milwaukee, Wis., April 22—Indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Newark, N. J., April 28-June 4.
ARCADIAN, THE (Charles Frohman, mgr.): New York City Jan. 17—Indefinite.
CAMERON, GRACE (G. H. Kerr, mgr.): Regina, Sask., 24, Indian Head 25, Moosemin. Man., 26, Virden 27, Brandon 28, Kenora, Ont., 30, 31, Ft. William June 1, 2, Port Arthur 4.
COOGLATE SOLDIER (F. C. Whitney, mgr.): New York City Jan. 18-May 22.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—Indefinite.
DRESSIER, MARIE (Law Fields, mgr.): New York City May 6—Indefinite.
ECHO, THE (Charles Dillingham, mgr.): Chicago, Ill.—Indefinite.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—Indefinite.
HOPPER, DE WOLF (D. V. Arthur, mgr.): New York City April 28—Indefinite.
JOLLY BACKBROS (Law Fields, mgr.): New York City Jan. 6-May 2.
KOLB AND DILL: Los Angeles, Cal., Oct. 4—Indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Oshkosh, Wis., 24, Fond du Lac 26, Milwaukee 26-27.
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York City Jan. 10-June 4.
MORTON, DOROTHY (Arthur A. Lotto, mgr.): Seattle, Wash., 22-24.
MY GINGERBREAD GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill.—Indefinite.
POWELL AND COHAN'S MUSICAL COMEDY: Muskegon, Mich., 9-20.
TEAL, RAYMOND MUSICAL COMEDY: Texarkana, Ark., 22-28, Waco, Tex., 30-June 4.
THREE TWINS (Joa. M. Galles, mgr.): New York City 16-28.
WILLIAMS AND STEVENS MUSICAL COMEDY: Orelia, Ala., 16-28.
ZINN'S MUSICAL COMEDY: Lawton, Okla., 22-28.
MINSTRELS.
DE RUE BROS.: Bartlett, N. H., 24 North Conway 25, Conway 26, Hanoverville 27, Sanford, Me., 28.

RICHARD AND PRINGLE'S: Fergus Falls, Minn., 24, Alexandria 25, St. Cloud 26, Eau Claire 27, Sauk Centre 28, Melrose 29, Little Falls 30, Brainerd 31.
BURLESQUE.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Philadelphia, Pa., 21-28.
POLICE OF NEW YORK AND PARIS (Joe Hurley, mgr.): Cleveland, O., 23-28.
GAIETY GIRLS (Walter Grosvenor, mgr.): Boston, Mass., 23-28.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Buffalo, N. Y., 23-28.
GOLDEN CROOK (Jacobs and Jorman, mgrs.): Pittsburgh, Pa., 23-28.
KENTUCKY BELLES (Robert Gordon, mgr.): Brooklyn, N. Y., 23-28.
LYRIC STOCK BURLESQUE (Ed B. Franks, mgr.): Seattle, Wash.—Indefinite.
MARDI GRAS (Andy Lewis, mgr.): Brooklyn, N. Y., 23-28.
MORNING, NOON AND NIGHT (Walter Kimbuck, mgr.): Cleveland, O., 23-28.
RUNAWAYS (Peter S. Clark, mgr.): New York City 23-28.
WATSON'S BURLESQUES (W. H. Watson, mgr.): Philadelphia, Pa., 9—Indefinite.
CIRCUSES.
BARNUM AND BAILEY: Rochester, N. Y., 24, Buckskin Ben's Wild West: Terre Haute, Ind., 23-28.
BUFFALO BILL—PAWNEE BILL: Wilkes-Barre, Pa., 24, Sunbury 25, Williamsport 26, Tyrone 27, Johnstown 28.
CANCIE AND MURRAY'S: Youngstown, Pa., 23-28, Lionier 30-June 4.
FORBPAUGH-SELLS BROS.: Shamokin, Pa., 23-28, Lancaster 28, West Chester 27, Chester 29.
LUCKY BILL'S: Linneus, Mo., 24, Laclede 25, Brookfield 26, 27, Bucklin 28.
101 RANCH REAL WILD WEST (Miller Bros.): Brooklyn, N. Y., 23-28, Mt. Vernon 29, White Plains 31, Bronx June 1, Yonkers 2, Hudson 3, Gloversville 4.
RINGLING BROS.: Pittsburgh, Pa., 23-25, Uniontown 26, Johnstown 27, Altoona 28.
BANDS.
BRADLEY AND NOE'S LADIES' ORCHESTRA (Winifred Noe, mgr.): Enid, Okla.—Indefinite.
CAVALLO'S BAND: St. Louis, Mo., April 23—Indefinite.
FISHER'S EXPOSITION ORCHESTRA: Casopolis, Mich., 24, Battle Creek 25, White Pigeon 26, Plainwell 27, Kalamazoo 28-30.
MISCELLANEOUS.
FLINT, HERBERT L. (A. H. Hughes, mgr.): Duluth, Minn., 24-28.
NEWMAN, GREAT: Carroll, Minn., 22-24, Greenbrook 25-27, Jeffers 28-30, St. James 31, June 8.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—Indefinite.
VANDERGOULD, GREAT (Wm. Vandergould, mgr.): Victoria, Tex., 23-28.
PROFESSIONAL CARDS.
Mrs. Stuart Robson
INVITES OFFERS FOR NEXT SEASON
Musical Comedy or Dramatic
Hotel York, 36th Street and 7th Avenue, N. Y.
WALTER CLUXTON
Address, 26 Columbus Avenue, Boston, Mass.
SAMUEL GODFREY
Permanent address, ACTORS' FUND
AMY AMES
MRS. FOGARTY & A CERTAIN PARTY
Management LIEBLER & CO.
GERTRUDE PERRY
Second Season as Princess Yvette GRAUSTARK CO., Central

PROFESSIONAL CARDS.
ALICE KAUSER
PLAYS
NEW STOCK PLAYS
NEW REPERTOIRE PLAYS
Address 1402 Broadway, New York
MAY BUCKLEY
Liebler & Co.
Louise Langdon
"That Delightful Little Ingenue"
AT LIBERTY
after May 1st for Summer Stock and Production for regular season.
Address care Minnoco.
AITKEN, SPOTTISWOODE
With "Billy" again, 123 W. 45th St.
ARNOLD, AINSWORTH
Leading Sun. Forepaugh Stock Co., Indianapolis.
BRENT, HARRIET
Management New Theatres. Ad. Actors' Society.
BURT, LAURA
Stanford Lodge, Great Kills, S. I., N. Y.
COLLINS, J. PALMER
Management Chas. Frohman. Green Room Club.
CARHART, JAMES L.
Mauds Adams Co. Management Chas. Frohman.
HADLEY, HELAINE
Address Lyric Theatre, Minneapolis, Minn.
HOLLOWAY, J. FRED.
Management Liebler and Co.
McGRATH, CHARLES A.
Permanent address, Actors' Society.
MULDENER, LOUISE
In Europe for the Summer.
STURGIS, GRANVILLE F.
Dramatist, Plays, Sketches. 155 Noble St., Bklyn.
TRADER, GEORGE HENRY
Permanent address, Actors' Society of America.
WARD, CARRIE CLARK
Perm't add., 1415 Catalina St., Los Angeles, Cal.
WHITE, THURLOW
Address Actors' Society.

THE FRANCIS MORREY DRAMATIC AGENCY, Inc.

Suite 437-8, Knickerbocker Theatre Building—Phone, Murray Hill 2718
1402 BROADWAY, N. Y.

PLAYS FOR STOCK

With Special Paper

Controlling the plays of the

Late STUART ROBSON

ENGAGEMENTS

Artists, Keep Us Advised

Summer Stock Companies

Productions.

SKETCHES

Written, Revised, Staged

This department under the direction of

UNA CLAYTON.

MANAGERS

We can give you any play, or any artist at liberty.

Out-of-town managers, make this your headquarters.

FRANCIS MORREY, Manager

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

H. PERCY MELDON

STAGE DIRECTOR

AT LIBERTY—to consider offers for coming season.

Address, until further notice, GREEN ROOM CLUB.

BERNARD J. McOWEN**EMELIE LESSING****JOSEPH E. BERNARD**

LEADING MAN---ENGAGED

OFFERS FOR SUMMER INVITED

Address DRAMATIC MIRROR.

DAINTY

ESTELLE ALLEN

Miss Allen has a beautiful line of Lithograph Paper consisting of 3 eight-sheets, 3 threes, 3 ones, 3 1/2's and a litho card made by Erie Litho Co., Erie, Pa.

Address DRAMATIC MIRROR, N. Y.

**The GREAT RAYMOND**

Now on 'Round-the-World Tour Breaking Records Everywhere

W. W. SAUNDERS, American Representative.

825 Knickerbocker Theatre Bldg. Annex,

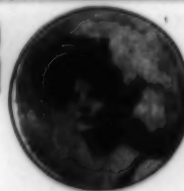
New York City

CLARA TURNER

And Associate Players

Now in their One Hundredth Consecutive Week

IRA W. JACKSON, Manager

**A. S. BYRON**

THAT ROBUST COMEDIAN

So well liked by the Bijou patrons special engagement indefinite

Payton's Bijou Theatre, Brooklyn, N. Y.

ROBERT GLECKLER

Leading Business

ENGAGED.

Criterion Stock Co., Chicago, Ill.

BETTINA BRUCE

LEADING WOMAN

Address DRAMATIC MIRROR

EDWIN MORDANT and GRACE ATWELL

ENGAGED

Address care HENRY MILLER, 334 Fifth Avenue, New York City

HAL BRIGGS

STAGE DIRECTOR AT LIBERTY

Address care Reed Hotel, Chicago, Ill.

ALBERT LANDO

DRAMATIC DIRECTOR.

Re-engaged Fourth Season, Poli's, Worcester.

RACHEL MAY CLARK

Featured with Paycen Stock Co., Baltimore, Md.

Management E. S. LAWRENCE.

SELMA HERMAN

Management CARLTON LEWIS NAGELY

Box 13, Times Square Station, New York City.

SEDLEY BROWN

At Liberty for Stock

DRAMATIC DIRECTOR

(The man behind the 'script)

ISADORE MARTIN

INGENUE

AT LIBERTY

CHARLES I. SCHOFIELD

COMEDIAN ENGAGED

Last Season, Percy Williams Crescent Stock, Brooklyn

Care DRAMATIC MIRROR.

1909

ANNUAL STARRING TOUR

1910

MR. KIRK BROWN

And His Excellent Company, Presenting

UNDER THE RED ROSE
MONTE CRISTO
OTHELLO
CLASSMATES

BROWN OF HARVARD
MERCHANT OF VENICE
THE WIFE
THE MAN WHO DARED

Management J. T. MACAULEY

'A WORLD-WIDE CIRCULATION'

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

ESTABLISHED 1857

5 Tavistock Street, Strand, London, W. C.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

On Sale at Schultz's Newsstand, B'way & 37th St., and outside Knickerbocker Theatre Building.
Subscription Rates: 1 year, \$8.00; 6 months, \$4.00; 3 months, \$2.00. Professional Advertisements, 6d. per line. Inquiries and communications may be sent to "THE ERA," P. O. Box 492, New York City.

The English Professional Journal

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum.

THE STAGE

New York Agents: Paul Tausig, 104 East 14th Street, and Samuel French & Sons, 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

LONDON "MUSIC HALL"

The Great English Vaudeville Paper

WEEKLY

Telephone, 1773 Madison Square.
New York Office, 58 West 25th Street.

14 Leicester Street, W. C.

THE MASK

The only European Journal devoted to the Art of the Theatre. Illustrated. Beautifully Printed.

Editor, JOHN HEMAS. Art Director, GORDON CRAIG.

PUBLISHED MONTHLY. ANNUAL SUBSCRIPTION, FOUR DOLLARS, POST FREE.

Obtainable in America from GEORGE WOLFE PLANTS, 1136 Walnut St., Philadelphia; BARNARD'S, Union Square, New York City

OFFICE: 3 LUNG' ARNO ACCIAIUOLI, FLORENCE, ITALY

LADIES, DON'T WORRY! We can clean your gown in 5 hours if you need it.

Schwarz & Forger

CLEANERS OF FINE GOWNS

704 Eighth Avenue
Phone 4136 BryantNear 44th Street, N. Y.
12 Branch Stores in New York City